

IN THIS ISSUE: MUSICAL COURIER'S SUMMER DIRECTORY OF MUSICIANS. CONVENTIONS—NEW YORK STATE MUSIC TEACHERS' ASSOCIATION AND THE OHIO STATE MUSIC TEACHERS' ASSOCIATION.

MUSICAL COURIER

Weekly Review OF THE World's Music

Thirty-Ninth Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXVI—NO. 27

NEW YORK, THURSDAY, JULY 4, 1918

WHOLE NO. 1997



© Mishkin, N. Y.

ELIAS BREESEKIN
RUSSIAN VIOLIN VIRTUOSO

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNegie HALL, NEW YORK.
Telephone 2634 Circle.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 601 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

JACQUES S. DANIELSON
PIANO INSTRUCTION
Assistant to the late RAFAEL JOSEFFY
Studios: { Carnegie Hall } New York
 { Steinway Hall }
Mail address: Carnegie Hall, New York

EDWARD E. TREUMANN,
CONCERT PIANIST—INSTRUCTION.
Testimonials from Emil Sauer and Josef Hofmann.
Studios: St. Nicholas Bldg., 1042 St. Nicholas Ave., New York. Telephone, Audubon 5896.
(Residence phone, Melrose 3310.)

MME. NIESSEN-STONE.
MEZZO-CONTRALTO
Management: Annie Friedberg, 1425 Broadway, N.Y.
Vocal Studio: 50 W. 67th St., N.Y. Tel. 1495 Col.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER OF SINGING.
144 East 62nd Street, New York.
Telephone: 610 Plaza.

E. PRESSON MILLER,
TEACHER OF SINGING.
826 Carnegie Hall. Tel. 1350 Circle.

MARY HISSEM DE MOSS,
SOPRANO—TEACHER OF SINGING.
Address personally, 8 West 91st St.
Phone 3552 River.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
The Spencer Arms, 140 W. Sixty-ninth Street,
Telephone, Columbus 3996.

ZIEGLER INSTITUTE OF NORMAL SINGING
MME. ANNA F. ZIEGLER, Director.
1425 Broadway (Metropolitan Opera House Bldg.)
New York City.
Tel. 1274 Bryant.

JOHN DENNIS MEHAN,
Teachers of over six hundred artists now in responsible positions.
For all particulars apply to
70 Carnegie Hall, 154 West 57th St.
Tel. Circle 1472.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone. 3967 Tremont

MRS. HENRY SMOCK Miss SUSAN S.
Positive Expert
Breath Control, Perfect Coaching.
Placing. Diction in all
 languages.
VOCAL STUDIOS
65 Central Park West, cor. 66th St.
Telephone, 7140 Columbus

ROSS DAVID,
VOCAL STUDIOS
The Rutland, 256 West 57th St., New York.

WALTER L. BOGERT, BARITONE
Teacher of singing. Lectures and recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side

MME. GRACE WHISTLER,
VOICE
STUDIO: 210 FIFTH AVENUE, NEW YORK.
Telephone: Madison Square 382.

EDMUND J. M Y E R, HELEN ETHEL
VOCAL INSTRUCTION AND COACHING
Teacher of Theo. Karle.
Carnegie Hall. Summer term in Seattle.

GIUSEPPE CAMPANARI, BARITONE,
Late of Metropolitan Opera Company, will accept pupils.
668 West End Avenue, New York City.
Telephone, 3469 River.

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING.
Studio: 257 West 104th Street.
Phone, 2859 Academy.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

MR. FRANCIS STUART,
TEACHER OF SINGING.
San Francisco.....April 1st to October 1st
Personal Address, Hotel Fairmont
New York City.....from October 1st
Studio Address, Carnegie Hall

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 249 Lexington Avenue, New York.
Telephone: 4879 Murray Hill.

WILBUR A. LUYSER,
Specialist in Sight Singing (Solfege).
(Musical Director of Bapt. Temple Choir)
Scientifically taught—Successfully put into practical use.
Large Public—Small Private Classes now forming.
Individual work at any time.
220 Madison Ave. Res. Phone, 5469J Bedford

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Residence Studio, 337 West 85th Street, near
Riverside Drive.
Phone, 2140 Schuyler.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
Director of the Brookfield Summer School of Singing
701 Carnegie Hall, N. Y. City.

SIGNOR A. BUZZI-PECCIA,
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck and Sophie Braslau.
Studio: 33 West 67th St., New York.

WILLIAM THORNER,
VOCAL TEACHER AND COACH.
New studio will be opened in the Fall.
Address for the Summer, care MUSICAL COURIER.

GWILYM MILES,
BARITONE
INSTRUCTION
Studio, 2231 Broadway Tel. 4975
(Elevator entrance, 80th Street) Schuyler

JACQUES L. GOTTLIEB,
CONDUCTOR NEIGHBORHOOD SYMPHONY ORCHESTRA.
DIRECTOR EAST SIDE HOUSE SETTLEMENT MUSIC SCHOOL.
TEACHER OF VIOLIN ENSEMBLE, THEORY MUSIC.
Orchestral Training School, 864 Carnegie Hall,
New York.

FREDERICK E. BRISTOL,
TEACHER OF SINGING
143 West 42nd St., New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certified Leschetizky Exponent.
Carnegie Hall Studios, 832-3, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY
With the "Musical Courier"; Sec'y Manuscript
Society; Organist and Director, Willis Ave. M. E.
Church, Vested Choir, The Bronx, 439 Fifth Avenue.
Tel. 4292 Murray Hill, Residence, Park Hill,
Yonkers, New York.

CARL FIQUE PIANO
KATHERINE NOAK-FIQUE,
DRAMATIC SOPRANO
FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

HANNA BROCKS-OETTEKING,
SOPRANO
Concerts, Oratorios, Recitals and Musicales.
Pupils Received.
Studio: - 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING.
1425 Broadway (Metropolitan Opera House Bldg.)
New York, Wednesdays and Saturdays.
All mail to 11 Morgan Avenue, Norwalk, Conn.

JESSIE FENNER HILL,
(Jessie G. Fenner)
TEACHER OF SINGING.
Metropolitan Opera House, 1425 Broadway, N. Y.
Phone, Bryant 1274.

DUDLEY BUCK
TEACHER OF SINGING.
50 West 67th Street, New York
Phone, Columbus 8462.
Special Summer Course from June 1 to Sept. 1.

MINNA KAUFMANN,
Soprano—Vocal Instruction, Lehmann Method.
Address, J. CARTALL, 601-602 Carnegie Hall.

J. ARMOUR GALLOWAY,
AMERICAN SINGING MASTER
Address: The Tuxedo Bldg., 637 Madison Avenue,
New York City. Telephone, Plaza 6862.

ADELE LEWING,
PIANIST, COMPOSER AND COACH.
Authorized Teacher of the Leschetizky Method.
Residence Studio: 785 Lexington Ave. (61st St.)
Telephone, 2685 Plaza.
Downtown Studio: Steinway Hall
Special summer terms for students and teachers.

BERNHARD STEINBERG,
TEACHER OF SINGING.
316 West Ninety-fourth Street, New York City
Tel. 9028 Riverside.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE.
230 E. 62d St.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

T. TERTIUS NOBLE, M. A.
ORGANIST AND MASTER OF THE CHOIR
St. Thomas' Church, Fifth Ave. and 53d St.
Lessons in Organ, Theory and Composition.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
76 East 86th St.
Phone: 1332 Lenox.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 127 West 126th St., New York.
Phone, Morningside 2346.
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHNS,
SINGING LESSONS.
Style, Finish, Oratorio and Song Repertoire
228 West 58th St., N. Y. Tel. 8113 Columbus

ARCHIBALD SESSIONS

CONCERT ORGANIST AND ACCOMPANIST
Studio: 537 W. 121st St., N. Y. • Phone: 5120 Morongside
1101 Carnegie Hall, Tuesday and Friday Mornings

MINNIE TRACEY

American Dramatic Soprano
Open for Concert and Recital Engagements.
Studio for Voice, Opera and Repertoire.
222 West Fourth Street Cincinnati, Ohio

T. EARLE YEARSLEY
TENOR

Pittsburgh Management: Frances G. Waller, Union Arcade, Pittsburgh

Louise St. John WESTERVELT

SOPRANO
TEACHER OF VOICE.
Columbia School of Music,
509 S. Wabash Ave., Chicago

Mrs. HALL McALLISTER
TEACHER OF SINGING

Musical Management
371 Marlborough Street - Boston

MORTIMER WILSON
Composer-Conductor

62 West 45th Street NEW YORK

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music

337 West 85th Street - New York City

FAY FOSTER

COMPOSER, VOICE INSTRUCTOR AND COACH.
Assistant Teacher to Alexander Heinemann.
229 West 109th St., N. Y. Phone, Academy 1374.

Carolyn WILLARD PIANIST

1625 KIMBALL BUILDING, CHICAGO

WASSILI LEPS

CONDUCTOR,
Symphony, Opera, Oratorio.
THE POWELTON, PHILADELPHIA, PA.

BIRDICE BLYE Concert Pianist

5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

BLANCHE HIXON SOPRANO

999 Lake Shore Drive, Chicago, Illinois

Prof. Thomas Giles

Director of Music
University of Utah, Salt Lake City, Utah

GRACE G. GARDNER

formerly Milan, London, New York.
Special course in voice placement, Diction, Respiration. Pupils prepared for Opera, Concert, Oratorio. Teacher of Lucile Lawrence and many others in Opera and Concert. Injured voices restored, cause demonstrated, defects remedied.
Studio 508, Odd Fellows Temple, Cincinnati, Ohio.

MABEL COX-VAN GROVE Soprano

ISAAC VAN GROVE Coach Pianist
JOINT RECITALS
630 Fine Arts Bldg., Chicago, Ill.
Phone, Harrison 6963

HARRISON M. WILD Concert Organist

Studio 1203 Kimball Building - Chicago

PIANO, ORGAN

Conductor—Apollo Musical Club, Mendelssohn Club

REGINA HASSLER-FOX

AMERICAN MEZZO CONTRALTO

Personal Representative:
L. S. FOX, 133 Fifth Ave., New York

CHEVALIER ASTOLFO

24 WEST 75TH ST., NEW YORK LATE OF MILAN

Lambert MURPHY

Teacher of Artistic Singing
Telephone, Columbus 4266

MARIE LOUISE TODD

PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall - - - - New York

ALOIS TRNKA

Concert Violinist
108 West 111th Street, New York
Management: ANNIE FRIEDBERG. 1425 Broadway N. Y.

RAYMOND WILSON

PIANIST
Management: SYRACUSE MUSICAL BUREAU
Lock Box 443 Syracuse, N. Y. Knabe Piano

RUEMMELI

Concert Pianist
2108 Lafayette Ave., St. Louis, Mo.

Edouard Dufresne

BARITONE
Oratorio Recital Concerts
Management:
Helen Levy, Fine Arts Bldg., Chicago

RIEGGER

SOPRANO
Concert - Oratorio - Recital
Exclusive Management, Annie Friedberg, 1425 Broadway, New York

BUCKHOUT

SOPRANO
"The Singer of Dedicated Songs."
140 W. 69th St., N. Y. Tel. 3996 Columbus

CLARENCE DICKINSON

Concert Organist
Organist and Director Brick Church, Temple
Beth-El, Union Theological Seminary
412 Fifth Ave., New York.

FLECK DEPT. OF MUSIC

Hunter College, N. Y. C. Tel. 2443 Plaza

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy
VOICE CULTURE REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

Mme. REGINA de SALES

TEACHER OF SINGING

FORMERLY OF PARIS—NOW IN NEW YORK

Personal address: 102 East 64th Street, N. Y. City

Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction

Soloist with New York Philharmonic
and Boston Symphony Orchestra, &c.
STUDIO: Steinway Hall
Address, 144 East 150th Street, New York City

ARTHUR F. KIBBE

Conductor

Fulton County Choral Society of

Gloversville and Johnstown, New York.

Teacher of Artistic Singing

Telephone, Columbus 4266

PESCIA

Teacher of Artistic Singing

Telephone, Columbus 4266

For concert engagements apply to
The WOLFSON MUSICAL BUREAU
1 West 94th Street, New York

SITTIG TRIO

Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED. V. SITTIG Teacher of Piano and Accompanist
318 West 57th Street, New York City

Mme. Marie Zendt

SOPRANO
595 Kimball Hall, Phone Drexel 3778
Chicago, Ill.

Ralph COX

Composer and Teacher of Singing
Studio 31, Metropolitan Opera House Building
1425 Broadway, New York

MARYON MARTIN

CONTRALTO TEACHER OF SINGING
Season 1917-18 Lynchburg, Va.

HERMAN KOSOFF

PIANIST-TEACHER
RELAXATION TAUGHT
400 Manhattan Ave., New York Phone: Morongside 646

PLATON BROUNOFF

VOICE CULTURE AND COACH
Artistic Piano Playing
Vocal and Piano
Concerts and Lectures

147 West 111th Street - New York

Phone Cathedral 8564.

BONCI

SAYS:
"In examining a student's voice and finding it at fault, I always suggest to him to consult. There is no voice defect that can escape her notice and that cannot be corrected by her ability, trouble included, when had training has not gone so far as to cause looseness in the vocal chords."

MADAME VALERI.

1744 Broadway, entrance on 56th St. side

1744 Broadway, entrance on 56th St. side

1744 Broadway, entrance on 56th St. side

Helen DE WITT JACOBS

CONCERT VIOLINIST
138 South Oxford Street - Brooklyn, N. Y.

VIOLA COLE

PIANIST - CHICAGO, ILL.
612 Fine Arts Bldg.

LEON RICE TENOR

AMERICAN SINGER OF AMERICAN SONGS
The Belmont, Broadway and 86th Street, New York City

LUTIGER GANNON

CONTRALTO
624 Michigan Avenue Chicago, Ill.

JOHN BLAND, Tenor

Master of Calvary Choir
VOICE PRODUCTION
29 East 23d Street, New York Telephone, 328 Gramercy

MARIE TIFFANY

Soprano, Metropolitan Opera Company
109 West 45th Street New York City

EMILY CHURCH BENHAM

CONCERT PIANIST
Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio.

THOMAS ASKIN

BARITONE - Musical Adaptations
An art form employing song, recitation and gesture
214 Blanchard Hall, Los Angeles, California.

KLIBANSKY

VOCAL INSTRUCTOR
Summer Course
June 15

Studio: 212 W. 59th St., New York City. Columbus 2329

H. A. GRANT SINGING

Taught to the highest proficiency. Amer. and Europ. diplomas. Author of Books on Voice.
Studio, 30 Huntington Avenue, Boston, Mass.

Mme. Katharine Evans von Klenner

America's Celebrated Exponent of the famous Garcia Vocal Method
Grand Prix of Paris Exposition 1900

Founder and President of National Opera Club of America. Available for Lectures on Opera and Musical Appreciation.

Vocal Studio: 952 Eighth Ave., N.Y. Summer School, Point Chautauqua, Chautauqua Lake, N. Y.

**Lazar S. SAMOILOFF**

BARITONE

THE ART OF SINGING

Indorsed by Chaliapin, Brogi, Sammarco, Ruffo, Didur, Sembach, Zerola, etc.

Studio: Carnegie Hall, New York City

**MARIE MORRISEY**

CONTRALTO

Exclusive Management: ALMA YODERICH
25 W. 42nd Street New York

WALLINGFORD RIEGGER

COMPOSITION AND CONDUCTING
Address: care of Musical Courier, 437 Fifth Ave., N. Y.

Katharine HOFFMANN ACCOMPANIST

Home Address: St. Paul.

S. WESLEY SEARS,

St. James Church,
22d and Walnut Sts., Philadelphia.

ORGAN RECITALS. INSTRUCTION.

LITTA MABIE BACH

SOPRANO
5001 Sheridan Road, Chicago, Ill.

ARTHUR M. BURTON

BARITONE
Fine Arts Building - Chicago

HARRIET FOSTER MEZZO-CONTRALTO

Address: J. B. Foster, 200 Fifth Ave., N. Y. Phone 6400 Riverside

Karl SCHNEIDER

And Assistants
THE ART OF SINGING
REPERTOIRE, CONCERT, ORATORIO, OPERA
1705 Chestnut Street Philadelphia, Pa.

IDA GEER WELLER

Mezzo-Contralto
CONCERT RECITAL ORATORIO
Pittsburgh Direction: Frances G. Weller, 981 Union Arcade

HANS HESS

CELLIST
522 Fine Arts Bldg., Residence Phone: 6361 Edgewater

"THE DEVIL'S LOVE SONG"

BY

is successfully sung by Louis Graveure, Charles W. Clark, Hartridge Whipp and many others.

Hotel Flanders, 133 West 47th Street, New York.

HALLETT GILBERTE Tel. 8570 Bryant

**SHEPHERD**

Soprano

Concert, Oratorio, Recital

Address:
Music League of America
1 West 94th Street, New York

VIOLINS

OLD and NEW

Fine Outfits at from \$10 up

Write for catalogue

JOHN FRIEDRICH & BRO.

279 FIFTH AVENUE NEW YORK

"H. A. Grant's noted teaching gives positive breath control and increases the range. It has restored and turned many injured voices into artistic successes. Send for cir. of his famous 'Ten Works on Singing.' Wm. W. Robinson, musical critic and former Cor. Musical Courier."

Maude DOOLITTLE
Tucker
PIANIST
Special Summer Classes, June 15 to September 1
611 W. 127th Street, N.Y. City Telephone Morangsides 7357

H. MAURER
W.
TEACHER OF VIOLIN PLAYING
Metropolitan Opera House, Suite 31,
1425 Broadway, New York

Gordon Campbell
Pianist

J. WARREN Conductor—Coach—Accompanist
ERB
New York 350 W 55th St.
Pittsburgh Mt. Francis C.
Weller, 981 Union Arcade.
Available to Artists on Tour in Middle West

G. CASELOTTI
VOICE CULTURE
1425 Broadway, N. Y. (Metropolitan Opera House Bldg.)

JOHN RANKL Bass-Baritone
ORATORIO-RECITAL-PUPILS
400 Fine Arts Bldg. Chicago
Phone: 8324 Wabash

MILDRED DILLING
HARPIST
Studio: 332 West 85th Street, New York City
Summer Class, Pathfinder's Lodge, Cooperstown, N.Y.
Mgt.: Haensel & Jones, Aeolian Hall, New York

REBECCA CLARKE VIOLA SOLOIST
Lessons in VIOLA, HARMONY and ENSEMBLE
Summer Address: PITTSFIELD, MASS.

I can offer good vocal or instrumental artists exceptional opportunities to appear throughout the United States with Mortimer Kaphan. Portrayals of Dickens' Characters in Costume. HALLIE D. Young, Secretary, 70 West 68th Street, New York, Phone, Columbus 7479.

ASCHENFELDER
Vocal and Piano Instruction
Studios: 161 West 71st Street, New York

ARTHUR DUNHAM
CONDUCTOR
SINAI ORCHESTRAL CONCERTS

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted Fine Arts Bldg., Chicago

HOTEL
Marie Antoinette
66th St. & Broadway, New York
A House of Most Refined Atmosphere.
Noted for Its Cuisine.
European Plan.
H. Stanley Green, Managing Director

RAGNA LINNE VOCAL STUDIO
KIMBALL HALL
CHICAGO

We are willing to stake our reputation as music critics on the artistic possibilities of the Military Orchestra.—Musical Courier, May 2, 1918.

LAMPE'S MILITARY ORCHESTRA
HARRY C. DAVIS, Manager For particulars address J. R. Lampe, 219 West 46th Street, N. Y. J. BODWALT LAMPE, Conductor



DETROIT INSTITUTE OF MUSICAL ART
"Strongest Faculty in the Middle West"
Faculty of over fifty unsurpassed equipment.
For Catalog address Business Manager.
1117-1119 Woodward Avenue, Detroit, Mich.

MARGOLIS VOICE CULTURE
528 Riverside Drive, N. Y. Phone, Morangsides 4883

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
17 Kevera Place, Brooklyn, N. Y. Tel 6935 Bedford

AXEL SIMONSEN
CELLO VIRTUOSO
Los Angeles California

HERBERT MILLER Baritone
716 Fine Arts Building Chicago

ROY DAVID BROWN
PIANIST
Assistant to the late EMIL LIEBLING
Lyon & Healy Building Chicago

Mme. ELISA TAVAREZ
PORTO RICAN PIANIST
Winner First Prize Madrid Conservatory of Music
Now at 49 St. Nicholas Terrace, New York City
Telephone, 8599 Morangsides

EMIL J. POLAK
Accompanist and Coach
601 WEST 160th STREET, NEW YORK. PHONE AUDUBON 1315

HAZEL LUCILLE PECK
PIANIST
Permanent Address, Suite 1107, First National Bank Bldg., Pittsburgh, Pa.

J. C. UNGERER
ORGANIST—CHOIRMASTER at
ST. PATRICK'S CATHEDRAL, NEW YORK CITY

Ganapol School
OF MUSICAL ART All branches taught
50 superior teachers
Detroit, Mich. Boris L. Ganapol, Director

WELTMAN
CONSERVATORY OF MUSIC
Boston, Massachusetts.
The Music School with a personality.
Write for Year Book Steinert Hall, Boston, Mass.

CHARLES CADMAN
COMPOSER-PIANIST
In Recitals of His Compositions and His Famous "Indian Music-Talk"
Address: Care of WHITE-EMITH MUSIC PUBLISHING CO., BOSTON

PIETRO A. YON
World Famous
CONCERT ORGANIST and COMPOSER
will make his first American transcontinental tour for recitals and dedications of new organs from June 1 to September 30.

Booking now open
A. LAUPER, Manager, 853 Carnegie Hall, New York

LONGY SCHOOL Musical Instruction
103 Hemenway Street, Boston, Mass.

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: :: :: ::
Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog
THE CABLE COMPANY, Chicago :: :: MAKERS

BRADBURY
1854—NEW YORK—1918

CHAPMAN GOOLD SOPRANO
Address
226 West 78th St., N. Y.
Telephone 4189 Schuyler

CHARLES NORMAN GRANVILLE
Head of the Voice Department
LOUISVILLE CONSERVATORY OF MUSIC
LOUISVILLE, KENTUCKY

The House of Taylor

HOTEL MARTINIQUE
BROADWAY, 32D STREET NEW YORK

One Block from Pennsylvania Station

Equally Convenient for Amusements, Shopping or Business

157 Pleasant Rooms,
with Private Bath,
\$2.50 PER DAY

257 Excellent Rooms,
with Private Bath,
facing street, southern exposure,
\$3.00 PER DAY

Also Attractive Rooms from \$1.50
The Restaurant Prices Are Most Moderate



600 Rooms
400 Baths

THE BEST ADVERTISING

that occurs to us to do for the Summer is to invite the sending to us of names and addresses of teachers of music who are interested in modern educational works.

We have published several important works of this character during the past few months and would like to send full descriptive circulars to all teachers interested.

Send us your name and address and mention the particular branches of music you teach. It will be well worth your while.

CLAYTON F. SUMMY CO.
64 E. Van Buren Street - - - Chicago, Ill.

Ovide Musin's
Edition
"Belgian School of Violin"

4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address
MUSIN'S VIRTUOSO SCHOOL
Tel. 8268 Schuyler 51 W. 76th St., N. Y.
Private and Class lessons given by OVIDE MUSIN in person. Also instruction by correspondence.

REUTER
PIANIST
H 624 S. Michigan Avenue, Chicago
Mgt.: Haensel & Jones, Aeolian Hall, New York

ELSA FISCHER
STRING QUARTET
Elsa Fischer, 1st Violin Lucie Neidhardt, Viola.
Helen Reynolds, 2nd Violin Carolyn Neidhardt, Cello
Address: 474 West 150th Street
New York City

N. Y. M. T. A. CONVENES IN NEW YORK CITY

Sessions the Most Interesting in the History of the Association—American Artists, American Speakers and American Programs Contribute to an All-American Event

The New York State Music Teachers' Convention, held at the Hotel Majestic, New York City, June 25, 26 and 27, will go down on record as one of the most delightful and uplifting in the thirty years' history of these annual events. The weather was cool and pleasant. The meeting place—the south concert hall, library and adjacent corridors—was convenient and attractive. Aside from the absence of some of the speakers, due to illness or important business for the Government, the well arranged, logical and quite up-to-the-moment schedule for the three days moved along with commendable ease and smoothness. The points brought forward by the distinguished speakers inspired responsive, sincere and very frequently enthusiastic comments, which proved stimuli for mature consideration and practical application. The alert, open attitude of mind among the teachers and among those other participants, who are, after all, only pedagogues in a bigger, wider sense of the word, lending their valuable time and energies to the bringing of music into its place of greatest benefit in the general scheme of human activities, their sincere effort to increase its scope, certainly and surely is helping to bring music to the desired goal of practical and efficacious methods.

An American Event

This was a distinctly "American" convention. "American artists, American speakers, American compositions" might be called its slogan.

There were five concerts, which will be reviewed later. These were given by well known artists and organizations. The luncheon on Thursday proved a delightful social event.

Space forbids a verbatim report of the talks and concerts. The purpose of this reviewer, then, is to give only a general idea of points considered and concerts given.

The convention opened with an address of welcome and the annual report by the president, Frank Wright. "Relaxation" provided material for the first discussion of the morning. Dr. Frank Crane, who was ill, and Ernest Hutcheson, who was out of town, were unable to appear. The first speaker was Purdon Robinson, who spoke on "Relaxation, as Applied to the Voice." Mr. Robinson emphasized the value of a correct ear; the dangers of too much mechanics in singing; the value of correct impressions of tone and the danger of throat self-consciousness. "Be natural," he said. David Mannes, the next speaker, in discussing "Co-ordination from the Standpoint of a Violinist," brought forth the importance of sensitiveness to sound. "Love of sound is the love of music," said Mr. Mannes. "The trouble today is to a great extent due to lack of vision; the technic does not fail, while vision does." Alexander Bloch, the violinist, continued this discussion, and spoke in a convincing, straightforward manner on the value of a correct understanding of relaxation, which too frequently is misunderstood, and emphasized the value of the correct co-ordination of muscles. Mr. Bloch very ably dealt with the problem of the average student, "for that," he said, "is the teacher's greatest problem." Mr. Bloch's ideas were given with sincerity, showing that he was thoroughly at home in his subject and that his ideas were based not only upon his experience as a teacher, but as a concert violinist and a practical and deep thinker. Mr. Bloch, it will be remembered, is an assistant to Leopold Auer. There followed two interesting talks on "The Need of Relaxation in Voice Production," by Floyd S. Muckey, M. D. "Unnecessary contractions are a hindrance. One must find what contractions are necessary and which interfere during voice production," he said. Dr. Muckey spoke at length on the mechanical side of sound production, saying that the mechanical side is necessary to the mental factor. "One cannot get the correct mental attitude until interference is removed." Florence Fleming Noyes followed with new ideas, which she gave under the subject, "Visible Music," in which she brought out the value of the mental attitude in technic, the inner control and freedom from tension. She was a particularly attractive speaker.

The piano and voice conferences followed. Florence Leonard, president of the Breithaupt Association of America, discussed the "Technical Readjustment Made Necessary by Relaxation." At the voice conference, a paper on "Voice Culture in the High Schools" was read. It was written by George Chadwick Stock, of New Haven, Conn., who was obliged to be absent on Government business. Hollis Dunn, of the department of music, Cornell University, absent because of illness, was to discuss "Singing in the Public Schools and Its Relation to the Vocal Teacher."

The afternoon session opened with a recital of American folk music, "Lonesome Tunes," which were collected in the Kentucky mountains, by Lorraine Wyman, soprano, and Howard Brockway, pianist. Miss Wyman is particularly adapted to the impressive delivery of songs, and this program was accorded a very definite welcome. Their numbers were "The Little Mohee," "Billie Boy," "The Bed-time Song," "The Ground Hog" (Kentucky Ballads), "La Fille de l'Ermite," "Le Jardinier Indifferent," "Le Cycle du Vin" (Old French Songs), "The Sweetheart in the Army," "Sourwood Mountain," "The Old Maid's Song" (Kentucky Ballads), "The Nightingale," "Nottiman Town," "Six Kings' Daughters," "Frog Went a Courtin'" (Kentucky Ballads). The accompaniments of this program were composed by Mr. Brockway.

(Continued on page 30.)

OHIO MUSIC TEACHERS IN GREAT CONVENTION

Meeting at Cincinnati Brilliantly Successful—All-American Programs—O. M. T. A. Officered Entirely by Women—Varied and Interesting Programs Attract Large Audiences

Unusual circumstances marked the thirty-sixth annual convention of the Ohio Music Teachers' Association, which took place this year at Cincinnati, June 25, 26, 27 and 28. It was the first convention held by a music teachers' association whose officers were women; it was the first music teachers' convention planned as an entirely American demonstration in programs, spirit and purposes; and it was the first time that exuberant musical enthusiasm and intense patriotic feeling have run so high at any tonal gathering attended by the writer of these lines.

Also it was an occasion to make any American proud of our women, of our native musical accomplishment, and of our artistic future whose glorious possibilities—and probabilities—it takes no great insight to realize and to prophesy with supremest confidence.

When the music teachers of this country are able to show such fraternal spirit, such serious purpose, and such

a remarkable order of achievement as came to light in Cincinnati last week it lays clear the fact that in their hands lies the proper musical care of our country and that they will fulfill their exalted mission without the direction and dictation of any self-appointed and incompetent custodians of America's music who seek to exploit its progress for their selfish personal glorification and gain.

The officers of the O. M. T. A. for 1917-18 were Ella May Smith, of Columbus, president; Bertha Baur, of Cincinnati, vice-president; Adella Prentiss Hughes, of Cleveland, vice-president; Marie Collins, of Columbus, secretary-treasurer. The counselors, consisting of former presidents of the association, were Herman Ebeling, Columbus; Lynn B. Dana, Warren; Arnold G. Gantvoort, Cincinnati; Charles M. Jacobus, Delaware; Bradford Mills, Toledo; Wilson G. Smith, Cleveland; A. Le Roy Tebbs, Dayton; Philip Werthner, Cincinnati.

New Officers

It is good to know that a woman was chosen as the new president for 1918-19. She is Catherine Bruot. Her associates will be John Sealy and F. B. de Leone, vice-presidents. The three are from Akron, that pulsing industrial center which has risen to such high commercial rank recently and now is finding its artistic soul. Akron is to be the scene of the next O. M. T. A. convention, and is sure to offer something exceedingly worth while, for among the music lovers of Akron are some of the city's leading personages of the kind who do large things in a large way.

The new board of directors was elected according to the new plan adopted by the constitution. Three members were elected for three years and an equal number for two years and one year. The three year terms were given to Ella May Smith, of Columbus; Wilson G. Smith, of Cleveland, and Philip Werthner, of Cincinnati. The two year terms went to James H. Rogers, of Cleveland; Mrs. F. A. Seiberling, of Akron, and Lynnell Reed, of Toledo. The one year terms went to Walter H. Aiken, of Cincinnati; Leroy Tebbs, of Dayton, and Harrison D. le Barron, of Oxford.

About five hundred persons formed the average of attendance at the concerts and meetings, which took place at the Hotel Sinton, the Odeon and Emery Auditorium. The executive direction was minutely effective and all the many gatherings went off without any serious delays or changes of schedule.

Opening of the Convention

The convention opened on Tuesday, but the city was put into the proper spirit for the occasion on the preceding Sunday, when all the churches made their music consist exclusively of American compositions. It was an appropriate compliment and at the same time a practical one. Louis Ehrhott, well known through his work in connection with the May Festival, conducted the formal opening of the convention, which, of course, was the singing of "The Star Spangled Banner." There was an invocation by Rev. Frank Nelson, of Christ Church; an address of welcome by Hon. John Galvin, Mayor of Cincinnati, and

(Continued on page 32.)



Photo, Press Illustrating Co.

BARITONE NOTE SINGING BEFORE THE WASHINGTON STATUE, PARIS.

In the issue of June 13 the MUSICAL COURIER had the story of the baritone Note's twenty-fifth anniversary as a singer at the Paris Opéra. This photograph shows him on the occasion of a recent patriotic demonstration in Paris singing before the statue of Washington in the Place d'Iena, at the junction of the Avenue d'Iena and what was formerly the Avenue de Trocadero, which has just been renamed Avenue Wilson in honor of our President. The house in the background is on the corner of the two avenues. American Ambassador Sharp will be recognized, standing among the people near the singer. Note the man with a camera in the very foreground, just taking a picture of the singer, and the clarinetist standing close behind him to give the pitch.

RAVINIA PARK OPENS BRILLIANTLY

Six Thousand Greet Metropolitan Stars in Fine "Aida" Performance, with Muzio in Title Role

(By Telegram)

Chicago, Ill., July 1, 1918.

The annual summer opera season at Ravinia Park, near Chicago, opened on Saturday evening, June 29, with a performance of "Aida," given with a cast of Metropolitan stars. The park, known far and wide as "the most beautiful spot in the United States," held no less than six thousand music lovers in its theatre for this event. Claudia Muzio in the title role covered herself with glory. She was recalled innumerable times and won a huge personal triumph. Admirers sent her a superb basket of flowers. Sophie Braslau, as Amneris, made an impression of the most favorable sort, both with her singing and acting, and shared honorably in the success. Morgan Kingstone, always a Ravinia favorite, made a happy reappearance as Rhadames, and Leon Rother's debut as Ramfis must be reckoned among the greatest successes of his career. The balance of the cast was excellent. Maestro Gennaro Papi, conducting, deserved his full share of credit for the success of the evening, leading throughout with verve and precision. Special features were the singing of "The Star Spangled Banner" by Sophie Braslau and of the "Marseillaise," by Leon Rother.

Sunday evening, June 30, witnessed the triumphal success of Mabel Garrison in the title role of "Lucia," with a splendid support headed by Orville Harrold as Edgardo. Miss Garrison's singing was positively brilliant and Harrold was a worthy partner. Richard Hageman displayed his customary mastery at the conductor's desk and was heartily rewelcomed to Ravinia.

R. D.

STAGE VERSION OF FRANCK'S "REBECCA" AT THE PARIS OPÉRA

A Debussy Festival—A New Instrument at the Opéra—Academy Prize Winner
—The Bennett Funeral

30 Rue Marbeuf (Champs-Élysées),
Paris, May 27, 1918.

The Debussy festival on Sunday afternoon at the Salle des Agriculteurs (which was altogether too small for the occasion) proved to be a concert of unalloyed artistic enjoyment. Never have I heard an entire program of Debussy music interpreted with such delicacy, such exquisite finish and perfection of detail as on this occasion; the very soul, the spirit of Debussy breathed and expressed itself through his music, vocally and instrumentally. The singer was Gabrielle Gills, an artist who returned here a short time ago from New York. Mme. Gills, who has an excellent voice and expressive face, good diction and fine interpretative ability, appeared in two groups of three songs each; she might have chosen to sing five or more Debussy songs in each group, her success would have been only greater, if possible—and the audience certainly the more pleased and satisfied, especially when assisted by such a delightfully played and sympathetically sustaining accompaniment as Juliette Meerovitch furnished.

Besides the vocal numbers the program comprised the sonata for flute, viola and harp (Ph. Gaubert, Z. Jarecki and Marceline Kahn); sonata for piano and violin (Juliette Meerovitch and Mme. Jourdan-Morhange); "Quatuor à cordes" (MM. Bastide, Gernigon, Villain, Dorfman). The songs were: "C'est l'Extase," "L'Echellonnement des Haies," "Fantoche," "Clair de Lune," "La Chevelure," and "Le Noël des Enfants qui n'ont plus de Maison." The artists, singing and playing "in memory" of the late Claude Debussy, did so with reverence and "con amore." They were warmly received and applauded with great enthusiasm.

César Franck's "Rebecca"

The Opéra repertoire gains something—gains much—by the addition of such a touching work as César Franck's "Rebecca," the first representation of which was given there on May 25.

It is evident that neither the musician nor the author of the book ever supposed that their cantata would appear at the Opéra. It is equally certain that even the perfect art of the scenery, costumes and decorations are insufficient to convince some that this concert work should be perfectly in its present place. But we must not forget that theatrical representation constitutes the only means by which to prevent such works falling into oblivion. In general, concert enterprises have neither the means nor the desire to create a veritable repertoire. It is well known that it has become practically impossible for such in Paris to give choruses and, it may be remarked, strictly speaking, that there are no choral societies in this city. If there were, their co-operation, thanks to present day progress, would cause insurmountable complications.

If the Opéra had not decided to present "Rebecca" we should have heard it nowhere, which would have been a pity. Hearts and minds capable of being moved by the concord of sweet sounds are being sustained by the Paris Opéra and the Opéra-Comique in these times when the din of battle hurtles to near the capital. César Franck wrote his "Rebecca" about 1880 for a society of amateurs, at a period when he was producing his most admirable compositions—and for gracious charm and touching emotion "Rebecca" remains a chef d'œuvre among Franck's masterpieces.

The Opéra, in admitting César Franck's work for the first time to its boards, resolved to produce it grandly. The musical part was excellent under M. Chevillard's direction. The choruses, which in this simple Biblical story enjoy a role rarely assigned them in modern lyric dramas, are perfect in precision and shaded beauty. Madeleine Bugg, as Rebecca, was able to show to advantage the crystalline charm of her fresh voice and the qualities of her musical comprehension. M. Lestelly interpreted Eliezer with stately perfection.

New Instrument at the Opéra

The Paris Opéra boasts a new instrument! One which seems likely to upset the traditions of the life giving art of Orpheus. This new wind-instrument, the "sirène," fixed on the Opera House itself, heralds neither daylight nor lark's song at Heaven's gate; it trumpets forth the need of mortals to "take cover," to seek dark cellar regions while the Goth air monsters try to pass into Paris city to sow death and destruction.

Académie Prize Winners

The Academy of Fine Arts has granted the grand prize Monbinne, of 3,000 francs, to M. Maréchal, for his opéra-comique "Pin-Sing." The Academy divides the prize Trémond for music between Francis Casadesus and Cellier, and grants the prize Trémond for painting and sculpture to Charrière and Sartorio. The prize Chartier is voted to Philippe Gaubert, the composer-flutist.

A Memorial to Lili Boulanger

The pensioners of the Académie de France in Rome are desirous not to allow the memory of their comrade, the late Lili Boulanger, to fade into oblivion. They asked permission to raise a monument, in the gardens of the Villa Medici, to the young artist so full of promise and who was cut off in the very flower of her youth. For esthetic reasons, which doubtless must prevail over all others in this classic temple of Art, permission was refused. The bust of Lili Boulanger will be placed in the vestibule of the Church of Saint-Louis des Français beside the monuments in memory of other illustrious French artists.

Oscar de Lagoanère Passes On

Oscar de Lagoanère, the well known composer and orchestra director, is dead. The deceased was in his sixty-

fifth year, and had written many songs and marches which became popular favorites. He conducted with skill and enthusiasm the best known of French operettas and the operas which the Brothers Isola so brilliantly produced at the Gaité-Lyrique.

M. de Lagoanère had also directed the Bouffes-Parisiens and the Renaissance Theatres. He was an excellent musician and a kindly man, much loved by all who came in contact with him. Deep sympathy is felt for his bereaved widow, an Italian by birth, and an excellent vocal teacher. The funeral service took place at the Church of Saint-François de Sales.

Music at the Bennett Funeral

James Gordon Bennett, who passed away at his Beaulieu villa, Namouna, on the Riviera, was laid to rest in the old Passy Cemetery of Paris. The funeral cortege was of impressive beauty and size. There was a veritable garden of beautiful flowers. Two wagons bearing the floral offerings led the cortege; then came the hearse, also flower laden, followed by a thousand or more mourners, all marching alike on foot.

The ceremony at the American Church, in the Avenue de l'Alma, included a beautiful program of music. Organist Gustin Wright played Guilman's "Marche Funèbre et Chant Séraphique," and César Franck's "Cantabile." The new war choir, which has taken the place of the disbanded boy choir, sang the psalm, "Lord, Thou Hast Been Our Refuge," on Felton's funeral chant; and Mozart's "Ave Verum." Two hymns were sung during the service, "All the Saints Who From Their Labors Rest," and "Jerusalem, the Golden." Chopin's "Funeral March" terminated the musical program of the impressive service.

COMTE DE DELMA-HEIDE.

RICHMOND SEASON IN RETROSPECT

Year Brought Many Notable Concerts—The Wednesday Club Festival—Activities of the Woman's Club and the Musicians' Club

Richmond, Va., June 26, 1918.

A retrospect of the concluding musical season in this historic city shows it to have been of marked interest and scope. The annual music festival of the Wednesday Club, on April 30, May 1 and 2, was the climactic event of the year and brought a strong coterie of visiting artists, headed by the Russian Symphony Orchestra, under Modest Altschuler, with Mabel Garrison, Sophie Braslau, May Peterson, Nina Morgana, Helen Marsh, Paul Althouse, Lambert Murphy, Rafael Diaz and Thomas Chalmers. On this occasion the Wednesday Club Chorus of two hundred and fifty voices, under its local conductor, W. Henry Baker, gave Sullivan's "Golden Legend." This was a notable festival, and in point of attendance, interest and financial return entirely successful.

The 1917-1918 musical season was opened in October by Anna Case, assisted by Charles G. Spross, in a brilliant recital. Margaret Woodrow Wilson, with Percy Grainger, followed in November, with almost a capacity audience in the huge City Auditorium. Later in the same month, Jules Falk, violinist, with Misses Arnold and Ehrlich, assisting artists, appeared at John Marshall Auditorium in two concerts. Ossip Gabrilowitch, the Flonzaley Quartet and Julia Claussen gave notable recitals during the winter, appearing under the management and patronage of the Musicians' Club, before subscription audiences.

Alma Gluck, with de Stefano, harpist, and Eleanor Sheib, accompanist, appeared in March, before one of the largest audiences of the season. Mrs. Edward MacDowell, in lecture-recital, and the Paulist Choristers, that highly praised ensemble of male voices, was presented here in April, followed in the same month by Vera Curtis, soprano, at the Woman's Club. Enrichetta Onelli, soprano, with Malcolm Maynier, pianist, and Philip Sevasta, harpist, appeared in two recitals at the John Marshall Auditorium in May.

Handel's oratorio, "The Messiah," with the Wednesday Club Chorus and a local orchestra, was the post-holiday musical event of the year in early January, with Gladys Peyton, soprano (in a notable debut); Mrs. Hamilton

Smith, contralto; Oswald Blake, tenor, and Howard Bryant, baritone, soloists, and W. Henry Baker conducting. A revival of the Gilbert-Sullivan opera, "The Mikado," in March, brought out local artists and orchestra, under W. Kirk Matthews, in a highly creditable presentation of this old favorite.

In addition to and supplementing the concerts and recitals by visiting artists, the St. Cecilia Chorus of ladies' voices and the Richmond Male Choral Society, both conducted by F. Flaxington Harker, each gave two semi-private concerts during the winter at the Jefferson, with the assistance of local artists, comprising Frances West Reinhardt, soprano; Mrs. Slater, contralto; Howard Bryant and J. Foster Barnes, baritones, and Quincy Cole, pianist.

Much of the musical activity of the past season must be accredited to the enterprise of the Musicians' Club, a two-year-old organization of women, numbering about sixty, with a larger associate membership, under the chairmanship of Mrs. B. M. Gwathmey. This body of local musicians has been a potent force in developing local resources, and is promulgating extensive plans for the coming year, under Jean Trigg, its newly elected chairman. During the current season, its weekly and monthly recitals have introduced leading local artists with splendid results.

Each successive season seems to eclipse its predecessors in ambition and extent—hence Richmond may soon be found in the van of musical cities. The coming season of 1918-1919, so far as plans have been developed, promises to be an epochal one. In this, as in the past, the Wednesday Club and the Woman's and Musicians' Clubs will lead in initiative and achievement. J. G. H.

"LAND OF OUR HEARTS"

It will be the interesting task of the future music historian to compile a list of compositions directly or indirectly inspired by the great war. Aside from the many writers of popular war songs, none of whom so far seems destined to the long lived glories of a Rouget or de l'Isle or a Dan Emmet, it is, to a large degree, the work of the artist-composers that will reflect for future generations the emotions of the great times in which people are living. France and England, engaged in the struggle since 1914, have their Saint-Saëns, Debussys, Elgars, Stanfords, who have sounded the note of battle, of national grief, and inspiration. The United States is the latest to enter the ring of warring nations, but its contribution to the cause consists not alone in fighters and fighting materials. The musicians of the country too are seeking to express in their works the spirit that animates the people. It is significant that in America it should be George W. Chadwick, the distinguished dean of his profession, who is one of the first to produce a composition of truly national import. His choral setting of John Hall Ingham's splendid poem, "Land of Our Hearts," is a noble work, inspired and irresistible in its appeal. The first four verses of the poem deal respectively with the Land of the North, of the South, the East and the West, until the fifth and last verse glorifies the Land of our Hearts.

Land of the North, where battling breezes sweep
O'er Arctic snow and pine-encircled steep,
And thunderous torrents wrestle in the air—
Yield us the strength to suffer and to dare!

Land of the South, where odorous warmth pervades,
Forests of palm and ever verdant glades,
Gold-fruited groves, wide acres crowned with white—
Shed on our lives thy sweetness and thy light!

Land of the East, where erst our fathers trod,
Vowing the soil to Freedom and to God,
More we demand than wealth of mine and mart—
Grant us high aims, true Wisdom, noble Art!

Land of the West, the pioneer hath won,
Following the promise, guided by the sun—
From gleaming grain, from sky-ascending slope,
Point to the future, sanctify our hope!

Land of our Hearts, upon whose bounteous breast,
Earth's weary sons from many lands find rest,
Bind us in love, that we may truly be
One blood, one Nation, everlastingly.

Mr. Chadwick has treated the contrasting moods of these verses with a surety of touch and characterization that are masterly. The rugged North, the sunny South, New England and the Puritans, the West, whose riches lured the pioneer, are pictured in music of bold and convincing relief. It is in the last verse that Mr. Chadwick has risen to a plane of simple but sublime eloquence which knows few parallels in musical literature. The hymn like tune, first sung by the unaccompanied voices, is repeated by the whole chorus in unison, to the accompaniment of the orchestra. The work, which is not a long one, comes to a marvelous and imposing climax.

With a long and remarkable list of works to his credit, with an international reputation as composer and musical educator, it would seem that nothing could add new laurels to the fame of George W. Chadwick. Yet it was the heart of the patriot who sees his country in danger, it was the heart of the father who has given one son to the navy and one to the army in defense of the country, that found accents more poignant, more transcendental than did the artisan's fancy.

Chadwick's "Land of Our Hearts," though its performance may seem especially timely in our day, is a work for all times, and as long as the sentiment of patriotism inflames this nation this noble music must find an echo in every American soul.

The initial performance of the work took place early in June at the Norfolk Festival, attended by an enthusiastic audience. The work is short and concise, the time of performance not exceeding about twelve minutes. It is, by no means difficult and well within the powers of every choral organization, and even public school glee clubs.

Antonia Sawyer in Maine

Antonia Sawyer, the concert manager, is spending several weeks at her camp, Illahee, at Hartland, Me. Upon her return she will continue to make arrangements for the many debuts which are to be made under her management. She now has a special department for debut recitals, under the direction of Frederick E. Morse.

Musical Courier Mouth Organ (Harmonica) Fund

Appeals have been made by our soldiers and sailors in the camps here and in the trenches abroad for musical instruments.

The MUSICAL COURIER is starting a fund to supply the fighting lads with mouth organs (harmonicas). They are the easiest musical instruments to play.

Send harmonicas or cash contributions to

MOUTH ORGAN FUND

Care Musical Courier 437 Fifth Ave., N. Y.

AN INTERVIEW WITH "RITA MARY" ALTHOUSE

Seven Months Old Prima Donna Talks for Publication

(Published by special permission of her parents, Paul and Betty Althouse)

We had to make the appointment the day before, if you please, because the "first lady of the land" in the family Althouse has all of her days run strictly on schedule and interviewers are received, by appointment only, just after her afternoon airing and prior to tea time.

On this particular day, however, the schedule was slightly upset owing to unsettled weather conditions which necessitated the omission of the afternoon promenade. But in the life of this ultra-modern young lady there are no such things as idle moments. Therefore we entered closely after the departure of the photographer, who had been endeavoring for weeks to make an appointment with Rita Mary.

"This has been a trying afternoon for my child," said charming Mother Althouse in greeting, "and with 'looking pleasant' for almost an hour and not getting her accustomed time outdoors, I don't know just what will happen next."

We didn't, either, but we were not left long in doubt, for little Miss Rita spying some crimson flowers on the hat of the interviewer forthwith began to express approval and to indicate her desire for a most intimate acquaintance with said posies. With such an informal introduction, the ice was quickly broken and everybody being acquainted the interview proceeded merrily on.

Like a true prima donna little Rita Mary occupied the centre of the stage and very graciously consented to the humble scribe's audible admiration of her big blue eyes (accounted for by Daddy's) and her silky blonde hair (unaccounted for by either parent). In the pauses of her conversation only were the fond parents allowed an occasional word, and it was not until Daddy sat down at the piano and luscious tenor tones began to pour forth in a rollicking "Darky" jubilee song that young Rita Mary turned listener.

And such a listener as she was! With eyes dancing, head nodding and arms waving in perfect time and response to the music, the young lady made the most picturesque and interested audience we have ever seen, and there was no limit to her appreciation, and her demand for encores.

After about his sixth repetition of the same performance, Daddy Paul whispered "Watch this" and suddenly broke into the thrilling first act aria of "La Bohème" where Rodolfo tells his sentiments to Mimi in most sentimental terms. Quick as a flash, little Rita Mary's expression changed to one of sympathetic understanding and she remained absolutely quiet, listening with just the proper degree of emotion. In fact we have never seen a more attentive and sympathetic Mimi!

But in all seriousness, it was a most interesting phenomenon to watch the effect of these diverse types of music on this seven-months-old daughter of the vocal world, and to find the response so exactly as it should be.



RITA MARY ALTHOUSE.

(Upper left) Listening to her tenor father sing Rodolfo's aria from "La Bohème." (Lower left) Rita Mary, as she looks when Daddy Paul sings "I Want to Be Ready," darky jubilee song. (Right) Mrs. Althouse and Baby Rita.

Of course this is the place to predict, but we don't believe in predicted-for-futures—and neither do the very sensible parents of little Rita Mary. Perhaps this is because, as Paul Althouse confided to us, "I never showed any particular musical symptoms when I was a child—and now look at me." Our answer was that we had several times, when he was singing leading roles at the Metropolitan

Opera House, and we quite enjoyed the sensation. With this reply the one and only Althouse baby seemed to thoroughly agree, or at least so we interpreted the beaming smiles directed at her Daddy. Nor did these smiles disappear even when Mother Althouse announced that the interview was over and carried off its sunshiny subject to supper and sleep.

JUST RAVINIA!

What Louis Eckstein, President of the Ravinia Company Had to Say

A year or so after I became actively interested in Ravinia Park and its summertime music I felt a thrill of high pride and keen delight when the music critic of a Chicago newspaper described the resort as "The Bayreuth of the Western World." (I need scarcely add that it was a year previous to 1914, and at a time when the Bayreuth pilgrimage for Frau Cosima's shrewdly managed manipulation of Wagner's operas was still made in awe and a measure of reverence by unsuspecting Americans.)

Then, in the year the war broke in Europe, the young man who looked after the press for Ravinia disclosed his sense of the topical by dropping the Bayreuth locution and coining one which held that Ravinia was "The Vauxhall of America." That description, too, caught on, the newspapers liked it, and made glad use of it, with or without quotation marks. Vauxhall did not, perhaps, signify so much as Bayreuth to the average American, but the fling back to the famous London gardens, beloved of the novelists, was, I felt, a happy thought.

Now, in 1918, I should not care to have anybody invent a catch line for Ravinia Park. Just Ravinia is eloquent enough; and I am sincere when I say that I believe a day is coming when this lovely spot on the North Shore will be a standard of comparison for every venture in kind throughout the world. That there is no other place just like it has long been agreed by all who have gone there.

The Chicago Tribune, in an editorial on June 26 of this year, linked Ravinia Park and the Great Lakes Naval Training Station as two activities that were making life a greater and finer thing, and expressed felicitations that, thanks to the patriotism of the devoted women of the North Shore, the park and the school for the present summer were being combined to the distinct advantage of both. That editorial gave rise to a train of thought, which, in turn, linked up Great Lakes and Ravinia. I had, some days before, heard a loyal Chicagoan who observes thrill six or seven other Chicagoans, equally loyal but not equally observing, with a description of what has been done in the last fourteen months at Great Lakes by Commandant Moffett. His discourse had been provoked by a discussion of Admiral Palmer's earnest appeal for a larger body of naval officers for the United States.

It will be remembered by all who read the Admiral's stirring plea that he referred with unbounded admiration to the achievements of Captain Moffett, and said that the latter ought to be promoted to the highest rank on the strength of his record at Great Lakes. Two or three of the Chicagoans had expressed sincere surprise that work worthy of such promotion could be done at an inland school for sailors.

"Only in Chicago," retorted the observing enthusiast, "could be found that state of mind! Visitors from other

cities of the United States, from Canada, from Great Britain, and from the Continent come to Great Lakes, and are fairly staggered by the immensity and the utility of what is going on there. Chicago takes it as a matter of course, not its greatness, mind you, but its existence. Here within an hour's ride is the world's greatest academy of naval instruction, from which tens of thousands are being turned out every month to man our fleets; and Chicago, as a community, knows less of what is being done than does any other community in the country. Great Lakes grew up from nothing, day by day and year by year; and none of you pays any attention to it."

That young man voiced what I have sometimes felt about Ravinia Park. Summertime visitors to Chicago—four in five of them, at least—regard it as one of the places to be seen while here. Chicagoans have the attitude of being used to it, as they are used to Lake Michigan, to the focus of all the great railroads of the country, to the great Symphony Orchestra, and to so much else that goes into the sum of things that make Chicago the world's logical metropolis.

I do not say this in complaint; not even in criticism. I do not own Ravinia Park alone, though I am its largest stockholder. I did not create it. I was for years, like thousands and thousands of fellow townsmen, one who took it pretty much for granted. What I have said about the attitude of Chicagoans toward the park is just what the observing young man said about the attitude of Chicagoans toward Great Lakes. And I suppose that every community has the same tale to tell about its inhabitants and their attitude toward its most prized possessions.

Paris is wonderful to the Parisians, but not in the sense that it is wonderful to visitors. London's millions live within an easy motor journey of Shakespeare's Stratford, and never think of it save when eager Americans proclaim it as the high spot of their itinerary. I have heard of children growing to manhood in Niagara without having walked the few hundred yards to the falls!

Each year finds Ravinia Park nearer to the ideal I hold for it—that of a standard of comparison for all the world. Already it represents a unique achievement—that of being the only resort in the United States where the best music, symphonic and operatic, has been successfully given year after year through the summer. By "successfully" I mean with the success which goes farthest; that success which builds up a growing clientele. Nobody has ever made a dollar from Ravinia Park as a commercial proposition; and nobody ever will if the present ideals be kept in mind.

A good use in the further development of Ravinia, itself, may always be found for what in a mercantile enterprise would be classified as the profits. Each year the quality is of discernible, appreciable improvement. I tried as recently as 1915 to get certain singers for the Ravinia

season, to be met with polite but firm refusals: their point of view was that their artistic stature could not easily be sustained if they accepted an engagement in a "garden." I need not add that they were, in every case where such an attitude was assumed, singers who knew nothing about Ravinia. Today those same singers eagerly seek engagement there, for a variety of reasons.

They still take a conscious risk when they take the engagement; but the risk is not the one they feared when they found excuses to refuse proffered employment a few years ago. The risk they now take is of not making good; of not being able to realize the Ravinia standard. For to have sung successfully through a season of Ravinia's repertoire is to have proved the possession of an equipment not called for, so far as I know, in any other stage employment of the first class in the United States—and that means the world. To "make good" at Ravinia is to pass the ultimate test.

In assembling this season's company, I have had the hearty co-operation of the Metropolitan Opera management. From the company of that institution come two of Ravinia's sopranos, Claudia Muzio and Mabel Garrison; the principal contralto, Sophie Braslau; the Italian conductor, Gennaro Papi, and the conductor of the French operas and the concerts by the Chicago Symphony Orchestra, Richard Hageman; one of the two principal tenors, Morgan Kingston; the noted French bass-baritone, Léon Rothier; Louis d'Angelo, and others. Lucy Gates, Orville Harrold, Francesco Daddi and Graham Marr are some of the other singers for the new season. The records do not show any summertime venture in opera in the United States with a roster even remotely so interesting as this, and one made up of singers of such high standing.

As to the orchestra, there is nothing I may add to what has been written elsewhere about the Chicago Symphony. Its summertime engagements at Ravinia have served more than one admirable purpose, for both the Park and for the orchestra, itself. The music critic of the Chicago Tribune, Mr. Donaghey, deliberately called it, last October, the First Orchestra—and his survey was of all the great orchestras of the world. Some days later, the newspaper, itself, editorially echoed what Mr. Donaghey had said—and there, it would seem, I may rest my case for Ravinia.

Hipolito Lazaro's Activities

The Spanish tenor, Hipolito Lazaro, the season's latest and most notable addition to the forces of the Metropolitan Opera Company, has stepped into instant favor on the concert platform, and next season he will be the featured vocalist on many of the big concert courses throughout the country.

Lazaro's active season will open with a recital in Denver on September 26. Afterward he will appear in Colorado Springs, and later in Wichita, Kan. Early in October the Maine festivals will hear the famous singer, and from then on until the latter part of January he is booked in a score of cities through the East and Middle West.

GERMANY AS LEON RAINS SAW IT

American Singer, Detained in Alien Country Until March, Arrives in New York—Discusses the German Food, Clothes and Political Situation

Leon Rains, the American singer who was singing in opera in Germany when America entered the war, and who had great difficulty in getting out of Germany, arrived in New York less than two weeks ago, accompanied by his wife, a granddaughter of William Steinway.

There had been some talk about Mr. Rains being pro-German, and of the advisability of allowing him to enter this country because of that. All such discussion has, however, been definitely settled, because even if he had been pro-German before his country took up arms, the minute America did so he saw the justice of it and showed his allegiance by immediately trying to return to America.

Left Germany in March

For a long time—to be exact, up to March, 1918—Mr. Rains made several fruitless attempts, and only then was given permission to leave, with but a few belongings. His valuable library, worth several thousand dollars, and a prized music library had to be left behind; likewise his household furnishings, collected from every part of the world, Turkish rugs, etc., that were left in his apartment, on which he took a two year lease to insure their safety, although he says confiscation is perfectly legitimate there.

His bank account was seized and his safe deposit vault along with it. So in order to raise sufficient funds to carry him and his young wife to Copenhagen he was obliged to sell the clothes he could not take with him. Each person being allowed only a hundred pounds baggage, he was unable to use trunks, and resorted to thirteen smaller pieces of luggage. However, in spite of the fact that each person was only permitted a small sum, the American in addition successfully smuggled out several thousand marks.

New York Via Christiania and Halifax

Arriving in Copenhagen, he remained there for two months in order to recuperate and enjoy the new sensation of a little freedom. On June 6 he sailed from Christiania, and after a seventeen day trip arrived in Halifax, where he was held up for four days. When asked what kind of a passage he had, Mr. Rains remarked that there had been much fog, owing to the ship having taken a route extremely far north, so as to evade the U-boats. The life boats, he said, were hung out all the way over and the passengers had had two drills.

Wants to Do Y. M. C. A. Work

"Now that you have reached your own country, Mr. Rains, what are your plans?" asked the MUSICAL COURIER representative.

"I shall not think of singing," he said emphatically; "you may be sure of that. I want very much to go into Y. M. C. A. work. There is so much that people can do through that branch to alleviate the sufferings on the other side—I know! I have seen it. My wife has had two years of Red Cross nursing, and the needs are still very great! If they will take me—the Y. M. C. A.—I shall be very happy to go."

"How do you find America after your long absence?" was the next question.

Finds America Changed

"It is so good to be here that it will always be my home after the war, no matter where my work takes me. I am confident of one thing: I shall never see Germany again, except long enough to get my belongings there. It is nothing short of beginning life over again now, but

I am not at all worried on that score. You asked how I found this country on my arrival. I saw many changes. The people are, for one thing, more friendly, and I have never felt so much at home on former trips as I do now. I used to hate that constant rush. People formerly didn't have time to say 'How do you do,' 'Goodbye' or 'Thank you.' Now every one welcomes you with open arms."

America Seeing Beginning of War

"Do you mean this war has effected these changes?" "Most assuredly. And let me tell you, please, that America, in my opinion, is just seeing the beginning of this struggle. Up to now the Germans did not believe we could do what we are doing, and it is up to us to show them our strength."

"The French held Germany off for a year, until England became prepared, and both have done the same for us. It is my firm conviction that when America manufactures gas bombs as Germany has for months why, then, Germany will realize that the hell she launched is civilized hell! There are no two ways about it."

Germany Must Be Whipped

"To make peace now would be foolish. Germany has to be whipped, and as far as Mr. Kuehlmann is concerned, I would not believe his word on oath. He is one of Germany's cleverest men. If you have read any of his speeches in the Reichstag you will notice that never once has he said anything definite about Belgium. I feel confident from what I have seen and heard that Germany won't dream of giving up Belgium unless she is forced to do so."

The Advantage of Belgium to Germany

"I shall try to explain. The exporting cities of Bremen and Hamburg, where the export shipping had increased so much just before the war, are all miles from the coast and can be reached only at certain times. Furthermore, there is little room for any more docks, and the ports could not handle much more trade without blocking themselves. Southern German cities have used Antwerp for years, because by doing so they save at least ten days' time. However, they have not really begun to utilize Antwerp fully as a shipping center. They have not touched the left bank, whereas the north German cities have gone beyond. The North German Lloyd Line sends empty ships to Antwerp and takes cargoes to the southern ports. Plans are being made in Germany today to connect these points through canals, and freight will be sent to the coast by water. About a year ago the north German shipping companies made a big cry in Germany. If Germany held Belgium and thereby took possession of Antwerp, it would hurt their trade, they complained. A counter propaganda was made, and today they do not believe it would be to their disadvantage if Antwerp became a German port."

"Furthermore, the coal mines of Belgium mean considerable to the Germans, and the Belgian farmer is also a great asset, for he gets more out of his land than any farmer in the world. Proof of this lies in the fact that the International Harvester Company of the United States has Brussels as its European headquarters."

Food Situation

"How is the food situation in Germany?" asked the MUSICAL COURIER representative, taking advantage of the excellent chance to get some reliable information.

"As far as the food situation goes," replied Mr. Rains as he paced the floor and puffed a cigarette, "conditions in Germany today are much better than they were a year ago, owing to a very fine potato crop they are now enjoying. The dearth of food, by the way, has been so gradual that the people have become used to it. Where a little over a year ago people felt slack and incapable of doing heavy work, they have improved today. Mind, though, I won't say that Germany is what she was! I am not exaggerating in the least when I say men who weighed 200 pounds in 1914 have lost 100 pounds in weight. Look at my own belt and you will, perhaps, be able to see a bit of what I mean."

Mr. Rains unbuttoned his coat and disclosed his narrow leather belt, indicating the marks on it which showed how gradually it had been pulled in to the last hole, and how, since he has been away from Germany, it is being let out a little as he is again putting on weight.

"The fact that they do not allow a traveler more than 100 pounds weight in baggage proves that they are not

equal to handling heavy things. The porters and women are decidedly weaker. I was a vegetarian for three years—from 1905 to 1908—while in Germany, and I must say that my health was never better. I took on weight and was in the best of condition. At that time I was singing eleven operas a month and appearing in concerts, as well as engaged in constant teaching. The reason I gave up being a vegetarian was because I traveled throughout Europe and at times it was impossible for me to stick to that diet. Since coming to America, however, I have again given up eating meat, and I should like to emphasize to the American public that it is not a hardship to do without this food, and that it is most beneficial to the health."

"How are prices in Germany? Very high?" was the next question.

Enormous Prices of Food

"Of course, one can buy almost anything underhandedly. The prices, for example (reckoning four marks to the dollar), are as follows: One dollar for a pound of flour; four dollars to five dollars for a pound of meat or butter; \$1.25 for a pound of sugar (when you can get it) and two dollars for the same amount of rice (if it can be had). Before the potato crop of last year was in, they had not house potatoes at seventy-five cents per pound. Occasionally chocolate gets into the country from Poland, and that is five dollars a pound. Last winter a lot of Swiss chocolate in small cakes, such as is sold in this country, was smuggled into Germany, and it went for \$1.25 to \$1.50 a bar. I almost forgot—farina is also one dollar a pound!"

Wine \$20 a Bottle

"How about wines and liquors?" "They can be had, but at enormous prices. A good white wine is cheap at twenty dollars a bottle, also French champagne, cognac and other liqueurs are twenty dollars. The soap most commonly used is made from earth. It is, of course, a substitute, and is sold for ten cents. All right for the hands," he added, "but I shouldn't advise it for the face. Regular soap, when smuggled in from Belgium, Holland and the Scandinavian countries, goes for \$1.50 a cake. Everything else is proportionally high."

Imprisonment for Selling Goods Underhandedly

"Any one caught selling or buying goods clandestinely was formerly fined and imprisoned. Today imprisonment is the only punishment. There is a saying prevalent in Germany to the effect, 'He who does not go to jail ought to go to the lunatic asylum,' because few people there are who have not sinned against the law. Owing to the low morale of the people, they do not look upon feeding themselves as a crime."

"And the clothes, what about their prices?"

Suit of Clothes, \$100

"Everybody has looked out for themselves as far as the pocketbook would permit. In order to get a new suit a man must give in exchange an old one, or overcoat, for which he is allowed about six dollars; then permission on a written form must be obtained and presented to the tailor. If the goods are on hand, the suit costs about \$100. No one wears ready made clothes in Germany; everything is made to order. They are using a substitute also for men's cloth in suits made from peat. Such a suit costs seventy-five dollars."

"Shoes, if one can get permission for a pair, cost something like twenty to twenty-five dollars. There are also substitutes for coffee and tea; in fact, there are substitutes for almost everything. I don't, however, believe their nutritive value is much, nor that even of meat and eggs; the animals haven't the best food."

Poor Food Affects Birth Rate

"This fact alone accounts for the diminished birth rate. Both men and women are suffering from the poor food, but, of course, the woman feels it the most and is for the most part very anemic."

"To go back to the question of clothes, cotton goods cannot be had at any price. Men's shirts and handkerchiefs are made from paper. A shirt sells for three dollars, a handkerchief for one dollar. Men have gone back to the old idea of binding the feet with cloth instead of wearing socks. For mountain climbing, though, it is a capital invention."

Women Wear Silk

"As far as ladies' garments are concerned, prices have gone away up. On account of the lack of cotton goods, every one wears silk, at fifteen to twenty dollars per yard, at that. The Government, by the way, as perhaps you have read, has taken over all the linen and cottons of the hotels. Every boarding house and hotel about a year ago had to give a list of the linen supply on hand, and now when it is needed it is taken from them."

Theft Legitimate

"I believe it will be only a question of a short time when travelers will have to supply their own bedding. What is more, now that we are speaking of hotels, the management frankly states that it is no longer responsible for the stealing of any clothing or shoes left outside of the door for brushing. Theft is legitimate, and what the Germans don't steal isn't worth anything. Last winter for three months there were absolutely no lights in the streets, and it was a wonderful mask for the thieves. It was nothing to read in the morning paper of a whole shop being cleaned out or a pair of oxen, a cart and its contents disappearing from the place it was left for a few seconds. When the crime became too prevalent, a light here or there was allowed."

"How about the wages? Are they high, or the same?"

Enormous Wages

"Enormously high. Servants cannot be had. The men not drafted can work in the factories at about the same rate as in this country. What was the poor man has now become the middle class. It is the latter who have suffered most in the war, because they are in the employ of the Government and there has been no advance in wages in proportion to the price of commodities. Shortly

**CORNELIUS
VAN VLIET**
CELEBRATED CELLIST
Studio: 154 West 72nd Street, New York

Will accept a limited number
of advanced pupils.

Available for Concerts and Recitals.

Management: HAENSEL & JONES, Aeolian Hall, New York



"One of the few pianists that give unalloyed pleasure."

Philip Hale, Boston Herald.

**WINIFRED
CHRISTIE**
The Scottish Pianist

Personal Representative: K. E. SEELYE

One West Thirty-Fourth Street, New York City Mason & Hamlin Piano

Photo by Genika, N. Y.

before I left Germany, the railroad fares had been just doubled. Still I found they were cheaper than in the Scandinavian countries."

"Is it true that the German people were opposed to fighting, and that the Kaiser was at the bottom of the war?"

Here Mr. Rains wrinkled his brow and, shaking his head thoughtfully, stopped pacing the floor and said:

German Diplomat to Blame

"You have asked me something that is difficult to answer, because I don't know how far I can go. As a matter of fact I would rather not touch that point, but I can say that there is no question in my mind, nor in the mind of all thinking Germans, that the German diplomat is to blame. He played into the hands of the military party, which has always fought the foreign office, and today, since the peace with Russia, it is in power. The man who rules Germany is Ludendorff, though his name appears very little in all things about Germany printed in the papers.

"Last of all, before the signing of the Brest-Litovsk treaty, Germany stood for revolution. Today—no! You see, Germany unquestionably started the counter-revolution in Russia, and knowing who (from the Russian prisoners in Germany) were Bolsheviks, they were either allowed to escape over the border or deliberately sent over. Lenin was Germany's tool, without question. He lived in Switzerland and was furnished with German money to work with Trotsky, who formerly lived in America. You see, don't you, that the Bolshevik movement really started in Germany? The military authorities allowed the German people to think they could work hand in hand with the Russian revolutionists. Lenin's delaying the peace treaty of Brest-Litovsk played into the hands of the military party. The so called treaty once signed, the military powers took good care that the socialists had nothing to say, and when there were strikes or attempts to hold meetings, the authorities had little trouble in handling them, for the German is used to taking orders from infancy, and a lieutenant's coat means just as much to him as the uniform of the Kaiser himself. He obeys blindly."

"Now, to get back to music, has the war altered conditions in Germany?" asked the writer.

Theatres Crowded

"No, indeed; the theatres are packed to the doors. The prices are a trifle higher, but every one is making money and they patronize all kinds of amusements. Concerts, too, are in full blast."

"Is it true that the American singers have been interned? There seems to be some differences of opinion, because there was also a rumor going about that up until January last no American singers had been interned," said the writer.

"As far as I know—and I left Germany in March—there had been no internments. In fact, one very well known American tenor—I don't recall his name—was still singing at the Hamburg Opera."

Does Motion Picture Work

In further discussion of his experiences in Germany, Mr. Rains said that he had also gained not a little fame through his association with the Atlantic Film Company, which was a Danish concern. It seems that, always having had a hankering for writing (and Mr. Rains would have made a good newspaper man), the American went to Berlin to see a friend who was connected with this film corporation, so as to get an idea about scenario work. He became so intensely interested in watching pictures taken that he felt he could act better than write for the pictures. The director thought the same, and made him an offer to appear in "Kismet"—not the one known in America, but another that depicted the life history of a man from the age of twenty years to fifty. The youth in the scenario happened to be an American, and an all around athlete, so Mr. Rains fitted into the role most satisfactorily. Later, he gained more publicity through his appearance in the "Joe Jenkins" series, pertaining to the experiences of an American detective. Just about the time America entered the war Mr. Rains was laid up in a hospital recovering from a fall he received in climbing a slippery rope over a bridge. As soon as he was well enough he tried to break his moving picture contract, which contained the usual forfeiture clause of German theatrical contracts. A law suit resulted, and being anxious to leave Germany, upon the case coming up in court, the middle of December, he did not contest it, and the verdict was against him. At the same time he received his divorce from his first wife, who was a German, and on Christmas eve married his present wife, with whom he has taken up his residence in New York.

J. V.

"Pulitzer Night" at Fort Hamilton

One of the biggest affairs thus far arranged by way of entertainment for the soldiers was given by Walter Pulitzer, the author and publisher, at Fort Hamilton, N. Y., Tuesday of last week. The program was a varied one and ranged from high class vocal and instrumental numbers to exhibition dancing and magic. Mr. Pulitzer, who has been giving camp entertainments throughout the past season, closed the bill with some appropriate stories. Frances Foster was the musical director. The artists who appeared were Vera Barstow, Robert Regnier, Lucile Collette, William Simmons, Daisy Cantrell Polk, George Raseley, Alfred Benzon, George C. Curtis.

Rachel Davison, sister of Daniel Frohman, was the hostess of the occasion. The next "Pulitzer" night will take place on the last Tuesday of July, and so on for the summer season.

Arens Course in Portland, Ore.

The announcement that the eminent vocal specialist, F. X. Arens, is to give his third vocal course in Portland, Ore., during the month of September, has met with instantaneous response from teachers and singers, not only from Oregon, but from the entire Northwest. Singers



LIEUTENANT WALLACE COX, NOW IN FRANCE.

As soon as America entered the war, Lieutenant Cox abandoned a promising career as a concert baritone to volunteer as a private in the old New York Seventh. At his request, he was transferred to the Officers' Training Camp at Plattsburgh, N. Y., and soon won his commission.

in Oregon, Washington, Idaho, etc., as far as Utah and Montana, are eager to profit by this rare opportunity of brushing up their methods, voices and repertoire. Mr. Arens owns a fruit ranch in the celebrated Hood River Valley, Ore., where he is spending his vacation.

Mlle. de Tréville at Midland Beach

Friday evening, June 28, Yvonne de Tréville was one of the soloists appearing on the Red Cross Festival program at Midland Beach, N. Y. She was heard in the aria from "Un ballo in Maschera," with the Auber "Laughing Song" as an encore; the new song by Fay Foster, "The Americans Come," accompanied by the composer, with "La Marseillaise" as an encore. She also sang with Vernon d'Arnall, baritone, the "Star Spangled Banner" and a duet from "Rigoletto." The program was arranged by the courtesy of the National Patriotic Song Committee and War Camp Community Service.

English Violinist

ISOLDE MENGES

TRANSCONTINENTAL TOUR

THE SENSATION OF A LONDON (ENG.) SEASON

Played 400 Important Engagements including numerous appearances as Soloist with 15 different leading Symphony Orchestras.—Here are some of the engagements fulfilled

First Queen's Hall Concert, Brighton Orchestra, Lyell Taylor conducted. Tchaikovsky's Concerto and Lalo's Symphonie Espagnole.

Second Queen's Hall Concert, Bri. Or. and Lyell-Taylor. Beethoven and Wieniawski Concertos.

At Home at the Hyde Park Hotel.

At Home at Mrs. Raphael's.

At Home at 35 Wimpole Street.

At Home at Mrs. Dythes.

1st Recital in the Bechstein Hall, Ernst Concerto.

Palladium Sunday Concert. Royal Artillery Band—

Scottish Fantasia by Max Bruch.

At Home, Baroness Schroeder.

Royal Amateur Orchestral Concert at Queen's Hall, Tchaikowski Concerto.

Royal Automobile Club.

At Home, Mrs. Smith, Portman Sq.

Thord Queen's Hall Concert, London Symphonie Orchestra. Mengelberg conducted. Brahms and Glazownow Concertos.

At Home, Mrs. Raphael, in the afternoon. Concert in Woking, evening.

At Home, Bridgewater House.

Fourth Queen's Hall Concert with Hamilton Harty at the piano.

At Home, Mr. Bishop, Tunbridge Wells.

Royal Academy Social Meeting.

At Home, Mrs. Henderson, Chessham Place.

At Home, Mrs. Brassey, Berkeley Sq. At Home, Mrs. Christie Miller. Then went to Continent for more lessons with Professor Auer.

Bray, Dublin, London Symphonie Or. Hamilton Harty conducting. Tchaikowski Concerto.

The same, played Mendelssohn Concerto.

Dublin Concert.

Londonderry Concert.

Belfast Concert.

Lalo's Symphonie Espagnole.

Tunbridge Wells Concert.

L. wes Concert.

Oldham Orchestral Concert.

Max Bruch G. Min. Concerto.

First Berlin Concert at the Bluthner Hall with Orchestra. Safonoff conducted.

Brahms and Tchaikowski Concertos.

Edinburgh, Halle's Orchestra, Balling conducted. Spohr Concerto No. 8.

Royal Amateur Concert, Queen's Hall.

London Symphonie Orchestra Concert.

Queen's Hall, Steinbach conducted.

Beethoven Concerto.

Nottingham Concert.

Aeolian Hall, Mathilde Verne Concert, Sonatas with her.

Bournemouth, Dan Godfrey. Brahms and Mendelssohn Concertos.

Albert Hall, New Symphonie Orchestra, Landon Ronald conducting. Mendelssohn Concerto.

Second Berlin Concert with Orchestra—

Lyell-Taylor conducting Mendelssohn and Glazownow Concertos.

Liverpool Philharmonic Concert. Cowan conducted. Glazownow Concerto.

At Home in Carnforth.

Chettinham Concert.

At Home, Park Lane (afternoon).

Stock Exchange, Orchestral Concert.

Queen's Hall, Glazownow Concerto.

Brighton Orchestral Concert. Lyell-Taylor. Mendelssohn and Glazownow Concertos.

New Symphonie Orchestra Concert.

Landon Ronald, Queen's Hall. Bach Concerto. Strolling Players Orchestral Concert in the evening. Tchaikowski Concerto.

Bath Concert.

Bechstein Hall.

Palladium Sunday Concert (special).

Wieniawski Concerto.

Torquay Orchestral Concert.

Tchaikowski Concerto.

Exeter Concert.

Hove Concert.

Palladium Sunday Concert, Shapiro Orchestra, Tchaikowski Concerto.

Edinburgh Scottish Orchestra, Mlynarski conducted. Mendelssohn Concerto.

Third Berlin Concert, Bluthner Hall, Carl Panzer conducted. Beethoven and Wieniawski Concertos.

Fourth Berlin Concert with piano.

Oxford Concert.

Queen's Hall Orchestral Concert with Sir Henry Wood, Bach E. Major Concerto.

Ballad Concert, Albert Hall.

Derby Railway Concert.

Norwich Festival Concert, Orchestral, Tchaikowski Concerto.

Buxton Concert.

Manchester, Halle's Orchestra Concert.

Balling conducted. Mendelssohn Concerto.

Eastbourne Concert.

Woking.

Bournemouth with Dan Godfrey.

Tchaikowski Concerto.

At Home, Mrs. Samuelson's.

Hove Concert.

Three Arts Club.

Bournemouth with Dan Godfrey. Max Bruch, G. Minor.

Ballad Concert, Albert Hall.

At Home, Sir F. Cook, Richmond.

Torquay Orchestral Concert. Brahms Concerto.

At Home, Mrs. Probyns.

Joint Concert with Madame Donalds, Queen's Hall, New Symphonie Orchestra and Landon Ronald. Brahms Concerto.

Draper's Hall.

Played at Kensington Palace to Princess Henry of Battenburg.

Albert Hall, Harrison Concert with Tetrazzini.

Queen's Hall Concert with Frieda Hempel. Queen's Hall Orchestra. Spohr No. 8.

Brighton Concert.

Savonoff said: "Isolde Menges is the most original interpreter of violinistic literature."

Miss Menges then went to Professor Leopold Auer for further lessons, after which Harrison tour followed with the leading cities of Scotland and England, including Liverpool, Philharmonic with Safonoff conducting. Then was to follow a European tour, which had to be cancelled owing to the war, so that Miss Menges remained in England and practically repeated her program of the previous season. Next came her debut in New York, after which she commenced her first Canadian tour.

Musical America: "Isolde Menges is a true discovery, a surprise in the most engrossing sense, the best feminine violinist by far disclosed to New York."

Personal Representative: Howard Edle—Management: R. E. Johnston, 1451 Broadway, New York

A CHAT WITH REED MILLER AND NEVADA VAN DER VEER

In Which the Well Known Contralto and Tenor Claim That No Such Thing as Professional Jealousy Exists in Their Family—
Appreciation of Oratorio Rapidly Growing

A call upon Reed Miller, that favorite oratorio singer, and his wife, Nevada van der Veer—who is none the less compelling as far as the audience is concerned—at their attractive suite in the Wellington Hotel, resulted in one thing. The writer came away with the fixed idea that there was at least one couple who did not suffer from an attack of the P. J. malady (professional jealousy).

"No, indeed," laughed Nevada van der Veer, "there isn't anything like that in this family. We haven't the time, in the first place."

"To be exact," interrupted Mr. Miller, "we take a pride in each other's successes. I can not remember the time that we were ever envious; but I shall never forget the first four or five years of our married life. When either one of us was singing a solo, we stood in the wings or on the platform with trembling knees. Whew! the mental strain was awful."

"Then we decided to try something else," commented Mme. van der Veer, "and it has worked wonderfully. Now if my husband should ask me if he sang flat, he knows what answer would be forthcoming, 'I wasn't paying any attention to you, so I can't say.'"

"And my wife knows better than to think I am hanging on to every one of her notes. The probabilities are I am more likely trying to get a puff in on a cigarette during the time she is on the stage. You spoke of professional jealousy just now. I do not believe it exists among the average artistic couples."

"Not unless their standing is unbalanced. You are both fortunate in being on the same high plane," ventured the writer. "But how do you manage in practicing?"

"Very easily," the tenor said. "Our apartment here is so arranged that we can close ourselves up in different rooms and have all the privacy desired. When Mme. van der Veer is doing her 'mi mi's' in here, I hie myself to another and do the same—if I please—behind closed doors."

"To change the subject, how do you find the oratorio works are being received these days? Is there any increase in the public's interest?" asked the MUSICAL COURIER representative.

Oratorio Has a Message

"Of course, every one will admit that opera is having its fling, but don't forget for one minute that oratorio has its message and that it is being received by our public. It is the response to the religious vein of the Americans. Perhaps, though, this war might be called the stimulus of that appreciation. In these war times, where else should the saddened ones turn to for comfort but to the more sacred music and its enveloping calm?"

"What is more," added Mme. van der Veer, "it is very gratifying to us both that the Americans are turning out such worthy works. David Smith's 'Rhapsody of St. Bernard,' which was given at the Evanston Festival, was well up to the standard."

"You mean 'Peter Lutkin's Delight,'" laughed Mr. Miller, who is noted for his Southern wit. "Let me explain. Every season we sing at the festival Mr. Lutkin selects the most difficult work he can find, and takes great pleasure in so doing. So when discussing the new Smith work, which was to have received its initial performance, I told him the name was all wrong—that in view of the circumstances it should have been called 'Peter Lutkin's Delight.'"

Then the Lindsborg Festival, where the Reed Millers also appeared as soloists, was mentioned, and the excellent encouragement music development is receiving at that Swedish college.

"Why, they have a chorus of five hundred voices, ranging from the school child to the grandfather, and the work they do is their greatest pride," he continued. "They tell an amusing story in Lindsborg about two Swedes who arrived in New York from the mother country, having been encouraged to come to this country by some enthusiastic Lindsborgers. The story goes that one fellow, quite carried away by the tall skyscrapers of New York, upon landing exclaimed, 'My, my, so dis is New York. But tink what Lindsborg must be!'"

"But," queried the writer, "your season has been a good one?"

"We have no complaints," the contralto replied. "It has

been very satisfactory, including as it did a twenty-seven weeks' Chautauqua tour. By the way, do you know I never missed a single concert during that time on account of illness, although Mr. Miller did miss one or two because of a 'frog.' Lately we have been doing a lot of singing at the camps."

"Only a week ago," said Mr. Miller, "we got a telephone message to go to some camp in Jersey to sing before an audience of 3,500 soldiers. When we got there, we had an audience of thirty-three. The night before, it seems, 3,000 had sailed for 'over there.' That reminds me of a present

should be cast aside by the other—at least not in these times, when engagements often have a patriotic significance.

Drop Hobby for W. S. S.

"You might be interested to hear that collecting paintings is a mutual hobby of ours," Mr. Miller said a little later. "However, we have added none to our collection of late because we are turning that money in for war savings stamps. Flowers have always been another hobby of my wife's, and she has tried to break herself of the habit of buying a few each day for the empty vases in order to aid the thrift stamp cause. Today she came in and said, shamefacedly:

"Reed, I've spent a quarter!"

"A thrift stamp?" I asked.

"No, for this," she admitted, unwrapping just two roses, which you see in yon vase!" he laughed.

"What is that pile of music next to the vase? New pieces to be tried over?" asked the MUSICAL COURIER representative.

"Right you are! Just about four hundred and fifty pieces, that's all, that were sent by the publishers. I wonder why some fellow doesn't suggest to the publishers that a great deal of the singer's time and undue expense incurred by the mailing of these pieces might be done away



THE MILLERS AT HOME.

Reed Miller, tenor, and his wife, Nevada van der Veer, the contralto.

I received this morning for singing at another benefit concert." He crossed the room and helped himself to one of a box of a hundred cigarettes which came conveying the appreciation of those who had been in charge of the concert.

"At this particular moment," he continued, "do you know what I am most interested in? The nineteen to forty-five draft measure. I believe, too, that before the war is much older, we will all be in it!"

"And are you anxious for that time to come?"

"Yes, I should like nothing better than the get into the scrap again. You see, I saw service in the Spanish-American War."

"He ran away as a boy of seventeen to play in the band," his charming wife proudly asserted, "so I guess he would go again if called." This was only one incidence of the splendid feeling that has shown itself so nobly from the first among the American women, and that Nevada van der Veer, in spite of her Dutch blue blood of generations back in Holland, really is, because the last two generations not only lived but were born in America.

To Give New York Recital

Nevada van der Veer confided the news that next season she was going to give an Aeolian Hall recital in New York.

"You know, many people think we only sing together," she said. "That is not true. When we get engagements separately, we always accept them."

"Certainly," said Mr. Miller, his humor asserting itself again, "because one is not wanted is no reason why the job

with if they would only have a demonstration now and then of these new songs at the publishers'. Huntzinger & Dilworth do that, and the John Church Company, I believe, is following suit. The best way now to sort that music of ours is to hire a fellow with time and patience to go through it and pick out what he considers most suited to my voice. That or the other is the only means out of the difficulty."

"I have found some perfectly lovely American songs," commented Mrs. Miller, "and many of them are going to be on my next season's programs; also a group of Swedish, which were presented to me at Lindsborg."

"Are you going away for the summer?"

"Why, we have been away all winter," they both exclaimed, "so for awhile we will lose ourselves in the new venture of spending a summer in the city, for a change. So far it is proving quite delightful—later we shall go to the resort that was formerly known as Musicolony."

J. V.

Raymond Wilson Under New Management

Raymond Wilson, the well known pianist, whose home is in Syracuse, N. Y., will in future be under the management of the Syracuse Musical Bureau. With this agency, which already has begun to book him extensively, Mr. Wilson anticipates a very active season. This week, he is leaving Syracuse for Oxford, Pa., where he will spend the summer. Much of his time will be devoted to preparing new programs for the fall and winter.

MAURICE

"A New Cellist and a Fine One."—Tribune.

Management: Loudon Charlton, Carnegie Hall, New York

DAMBOIS

"He Ranks with the Best."—Telegraph.

"Dambois is the Master of the Cello."—Globe.

Chickering Piano Used

LYDIA LOCKE

American Coloratura Soprano

For Dates Apply to Manager:

M. H. HANSON

437 Fifth Avenue

New York

WHEN SAILORS SING GOOD-BYE

By W. L. RANDALL

Representative of the Committee on War Training Camp Activities

[Mr. Randall was recently sent to inspect the work done by Charles Bowes, the former vocal teacher of Paris and New York, as song leader of the Second Naval District, with headquarters at Newport, R. I., and, on leaving, was moved to write this story. This manuscript was obtained by the Musical Courier without the knowledge of either Mr. Randall or Mr. Bowes, nor does either gentleman know that it is to be published in this paper. It is evident that Mr. Randall was very thoroughly impressed by the sterling work which Mr. Bowes is doing with the boys.—Editor's Note.]

It was not a place to expect thrills—the Fall River Line pier at Newport, R. I.—and especially not on such a dismal spring evening. The dingy, low buildings and sheds



CHARLES BOWES.

Song leader of the Second Naval District, stationed at Newport, R. I. Behind Mr. Bowes is the Administration Building of the Naval Training School, and at his side a shot from the sunken battleship Maine.

were wrapped in the raw murk swept in from the sea. The fog almost hid the lights of the Torpedo Station, across a stretch of black water from the pier. Up the bay a red lighthouse winked dimly through the mist. A cold drizzle kept the few early arrivals for the New York boat in the waiting room. Outside, a dozen loungers huddled sheltering walls, coat collars turned up against the wet.



MR. BOWES AND HIS FRIEND, LIZZIE FORD, ABOUT TO START ON A SONG LEADING EXPEDITION.

It was getting along toward 8:30. A few more passengers appeared, growling at the weather. Then, down Long Wharf from the city came swinging a long line of blue. They were new made sailors from the Training Station, 100 of them, bound for New York and thence to sea; off on their first service. The men broke ranks when they reached the wharf, and scattered about with pea coat collars around their ears, laughing, skylarking, their youthful exuberance proof for a time even against a night like this. School was done, and their work lay before them.

Here and there a lucky boy had somebody to tell him

goodbye—a friend made in town, perhaps; sometimes a mother or a father who lived near enough to be on hand for the parting. But most of them had nobody. In a little while the laughter died, though a few irrepressibles kept up their horse play. They were very young, these boys, and they were going somewhere very far away. It was the big adventure really beginning, and hardly one failed to be touched a little by the seriousness of it.

Into the crowd on the wharf there came a khaki clad figure. He was dressed like an army officer, except that his cap bore no insignia, nor his sleeve any braid. From group to group he went, with a cheery "Hello, boys!" and the men, with shouts and calls one to another, flocked after him as if following some new sort of military Pied Piper. The man in khaki climbed on a baggage truck. He raised his hand, and silence came upon the blue clad throng gathered before him.

"The Long, Long Trail," he called. "Ready—"

And then the thrill! Out into the thick night, out over that old harbor, floated the strains of that wistful chorus, borne by those earnest, boyish voices:

There's a long, long trail a-winding
Into the land of my dreams;
Where the nightingales are singing
And the white moon beams;
There's a long, long night of waiting
Until my dreams all come true,
Till the day when I'll be going down
The long, long trail with you.

And after that, the old, simple melodies of the South and the swinging tunes of another and a different war—"Suwanee River," "Old Black Joe," "Tramp, Tramp, Tramp, the Boys Are Marching"; and the stirring, measured

Mine eyes have seen the glory of the coming of the Lord
He is trampling out the vintage where the grapes of wrath are stored
carried inspiringly by the full volume of those fresh voices.

The man in khaki, beating time from his truck, under the dim lights of the freight shed, sang, too. And the mass of faces, turned up to his beneath the flat blue caps, shone with the fervor he inspired in them.

Through the fog, up the bay loomed the white, lighted bulk of the boat, still with the long swing around the islands before she would reach the pier. They sang "Nancy Lee," "Pack Up Your Troubles in Your Old Kit Bag," "Keep the Home Fires Burning," "Indiana," and in lighter vein, with much enthusiasm, that funny, choppy "Niagara Song," the burden of which seems to the hearer to be, "My haircut is as short as yours."

The boat slid out of the fog and alongside the pier, blotting out the Torpedo Station lights, as the sailors shouted in lusty chorus: "Where do we go from here, boys, where do we go from here," and returned without a stop the tuneful reply:

Over there! Over there!
Send the word, send the word,
Over there—

winding up with a tremendous shout:

And we won't come BACK!
Till it's over, over there!

Ensued a little pause, the singers rather breathless. The boat was being made fast. In another ten minutes they would be on their way—to ships, to life at sea, to the varied chances of the ocean and war. The man in khaki raised his hand.

"One more song!" he called. "What shall it be?"



GRACE HOFFMAN,

Coloratura soprano, who recently became the bride of Dr. Jesse Willis Amey, of New York City.

Remember, these were happy go lucky youngsters; remember, they were not on parade, not showing off; what they were doing was out of the fullness of hearts that groped for some outlet for the feelings within—rough hearts—untutored hearts, many of them. But at the leader's question a shout went up—a concerted shout, as if it had been rehearsed: "The Star Spangled Banner!"

Off came their hats. They straightened to attention. The leader gave them the first line, and they sang. How they sang! Reverently, solemnly, it rang through the murky night, the hymn of the land they loved.

The song ended, succeeded by a hush. The man in khaki spoke:

"Good bye, boys," he said. "Keep up your singing. Good luck."

That was all. But to the boys the words rang truer than any speech. And they cheered him—three cheers, and three more, and a tiger. As he stepped from his truck he was lost in a mob of sailors, each striving to grasp his hand.

The sailors crowded toward the gangplank. The man in khaki stood one side, wiping his brow. It takes it out of a man to lead such singing as that.

Soon the boat sailed away into the fog, and the man in khaki turned back toward Newport and bed. This was no part of his job; he did it because he liked to say one, last word to his boys. For at the Training Station he had thousands more like them, and there his real task lay—strenuous, taxing, all day work; personal leadership in song, leadership into which must go just the amount of energy, of enthusiasm that is to be got out of the singers.

The man in khaki was one of the song leaders of the War and Navy Department Commissions on Training Camp Activities. These earnest, eager men—trained singers and leaders of singing—labor in cantonments and naval stations, in forts and encampments. And like the man who gave up a comfortable evening at home to stand in the rain and give a few of his boys one last sing, they live for the work they do. Their hearts are in it.

Therefore!

MARTHA ATWOOD

ENGAGED

for

MAINE FESTIVAL

BANGOR—Oct. 3

PORTLAND—Oct. 7

(N.B. This artiste has substantiated all favorable critiques)



Photo by Ira L. Hill.

Management: ANTONIA SAWYER, Inc.

AEOLIAN HALL, NEW YORK

Frances Nash Closes Biggest Season

Frances Nash, pianist, made her last appearance for this season on May 21, when she played a joint recital with Arthur Middleton at Dubuque, Ia., and she has now gone to her summer home at Heath, Mass., for a well earned rest.

This is the close of Miss Nash's third season in the concert field, and her rise has been very rapid and successful. She is an indefatigable worker, holding herself relentlessly to her high ideals and never allowing herself to rely too



FRANCES NASH,
Pianist.

much on the inspiration of the muse, though it is this individuality which has brought the sudden recognition and increasing power to her art.

During the season just closed, Miss Nash has been heard from New York City to Wichita, Kan., and from Grand Rapids, Mich., to New Orleans, La. It has been her custom in the past to open each season with a recital in Aeolian Hall, New York, but next season she will make her first appearance at the Worcester Festival, playing the MacDowell D minor concerto with the Philadelphia Symphony Orchestra. Her New York recital will not be given until after Christmas.

Miss Nash's tours have been under the direction of Evelyn Hopper from the start, and she has been heard with all of the big American orchestras save two. She has appeared twice with the Boston Symphony Orchestra, the Minneapolis Symphony Orchestra, the New York Philharmonic Orchestra, the Kansas City Symphony Orchestra, and has had single appearances with the New York Symphony Orchestra, the St. Louis Symphony Orchestra, the Detroit Symphony Orchestra and the Tri-City Symphony Orchestra. On her return to Kansas City this winter, she was heralded as "the pianistic Galli-Curci."

Aeolian Hall Daily Concerts

The first program of the Aeolian Hall Daily Concerts, which are being given under the direction of Gertrude Warren Prentiss, organist, was heard on Monday afternoon, July 1. Miss Prentiss played the following program: Overture, "Victory—America" (Weber), "Sanctus" (Gounod), "Adoration" (Borowski), "Caprice Viennois" (Kreisler), "Idyll" (Ralph Kinder), "Springtime Sketch" (John Hyatt Brewer), "At Evening" (Dudley Buck), "Battle Hymn of the Republic," "The Star Spangled Banner," grand offertoire (Batiste)).

Schroeder to Rejoin Boston Symphony

Alwin Schroeder, the noted cellist, will rejoin the Boston Symphony Orchestra next fall for a term of years. Mr. Schroeder served with the orchestra from 1891 to 1903, when, with the other members of the Kneisel Quartet, he retired in order to devote his time entirely to chamber music. He returned in 1910 and remained two seasons. He will sit at the first desk of the cello section with Mr. Malkin.

Frieda Hempel at Lake Placid

Having motored leisurely through some of the most beautiful scenery in New York State, stopping for a few days at Watkins Glen, William B. Kahn and Mrs. Kahn (Frieda Hempel) arrived at Lake Placid Club last week. They have taken The Larches, one of the most attractive club cottages, for the summer.

The Metropolitan soprano spent last summer there and so thoroughly enjoyed the Adirondack trails and the golf links, not to mention the two lakes where swimming is allowed, that she chose the same place for her honeymoon.

Miss Hempel plays a good game of golf; so does Mr. Kahn, and, rain or shine, they are among the early players seen on the course. Mr. Kahn holds first honors in golf, but on the tennis court Miss Hempel frequently leaves him with a "love" score.

The musical colony at Lake Placid is particularly inter-

esting this year. Marcella Sembrich is expected soon at The Maples, her club cottage, where she has been for three summers, and Victor Herbert is at Camp Joyland, on the lake, busy, it is said, with new scores.

A new score, in which Miss Hempel is to sing at the Metropolitan next season, is part of her vacation plans, but July will be given up to a real rest, which the soprano has well earned. Early in August her charity concerts begin.

Spiering Teaching in New York This Summer

Theodore Spiering's success as a pedagog is constantly bringing him into juxtaposition with Leopold Auer. For not only is he very much in vogue as a teacher, but his editorial revisions for Carl Fischer, published conspicuously with those of Auer, again reveal Spiering's great pedagogical powers. The Master Course which he is conducting in his New York studio at the present time affords additional testimony to the fact that Spiering is practically the only American who is recognized as one of the few great violin masters. Mr. Spiering will remain in the city until the end of July, then going to Elizabethtown (Adirondacks) to join his family for the remainder of the summer.

"Pagliacci" for Detroit Arcadia

The Arcadia Auditorium, under the direction of the Central Concert Company, of Detroit, will be opened in that city on October 15, with a special performance of "Pagliacci" (complete cast and orchestra), Caruso singing Canio and Mme. Muzio assuming the part of Nedda, with Amato as Tonio. The Central Concert Company reports that the demand for seats for its concert course next season has been unprecedented, even though there is no box office sale of separate tickets for any one event in the series of 1918-19, except for standing room.

Max Jacobs Enlists

Max Jacobs, conductor of the Orchestral Society of New York, and for many years leader of the Jacobs String Quartet, has enlisted in the Naval Reserves. He will play

SOCIETY OF AMERICAN MUSIC OPTIMISTS

MANA ZUCCA, Founder and President

Founded for the purpose of furthering the interests of American music and American musicians. Public concerts are given from time to time at which American artists are heard. American composers are invited to submit their compositions, either published or in manuscript form, to the judges of the society.

A committee of competent judges at private auditions pass upon the compositions submitted, and those accepted are presented at the concerts of the society.

It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership, or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

the clarinet in the band now stationed at Pelham Bay, under the direction of William Schroeder, the composer, who wrote the music for the "Biff, Bang" production, recently playing at the Century Theatre, New York. Mr. Jacobs will give a series of orchestral concerts at Aeolian Hall next season, featuring on each program new compositions by American composers.

Elizabeth Wood Again at Work

The many friends of Elizabeth Wood, the New York contralto, will be glad to know that she is fully recovered from the automobile accident of some weeks ago and has returned to her duties at the Gould Memorial Church, at Tarrytown, N. Y. Miss Wood will leave shortly for a vacation extending to September. Her second recital will be given at Aeolian Hall, early next season.

Gladys Axman Under Reich Management

Gladys Axman, the noted American dramatic soprano, is now under the management of Emil Reich. Miss Axman will be heard in a large number of concerts under the auspices of the Civic Concert Association. She will also appear as soloist with the Miniature Philharmonic en tour and in New York.

Claudia Muzio at Ravinia Park

A wire to the MUSICAL COURIER tells of the tremendous success scored by Claudia Muzio at Ravinia Park in "Aida." The Chicago Tribune alludes to her as a radiant star. She had six recalls after her first aria. A great ovation fell to her lot throughout the evening.

Namara with Campanini?

It is rumored that Namara, the young American soprano, who since her return to America has been devoting all her time to concert work, has been engaged by Mr. Campanini for next season with the Chicago Opera Association.

House and Land in Service

Two of Foster & David's artists are now serving in the United States forces and therefore not available for concert dates next season. Judson House, tenor, is with the army in France, and Harold Land, baritone, is in the navy.

POETS, ATTENTION!

One Hundred Dollar Prize Offered for Patriotic Verses —Contest Closes July 25

On the fourth anniversary of the Battle of the Marne, next September, there will be a great commemorative celebration in New York City, under joint official American and French auspices, and the committee in charge is desirous of having a special patriotic song for the occasion. That peculiarly representative American composer, Henry Hadley—whose new war song, "To Victory" is starting out on the road to a tremendous success—has consented to write the music. Mrs. John R. MacArthur, president of the Mothers of Defenders of Democracy and chairman of American Music of the National Federation of Musical Clubs, offers a prize of \$100 for the best poem to be used as the text of this composition. The poem is to be entitled, "The Marne," and its general character is to set forth just what the victory of the Marne meant to the world. Two verses and a refrain are desired. No restriction is put upon their form, except that neither verse nor refrain shall exceed eight lines in length. Owing to the delays in publication occasioned by the unusual conditions, in order to have the composition ready for the Marne celebration, the contest must close on Thursday, July 25. Poems should be addressed to "Marne Prize," care of the MUSICAL COURIER, and must be received at this office not later than 5 p. m. on the before mentioned date. Mrs. MacArthur will designate a board of competent judges. The successful poet will receive a cash prize of \$100, being payment in full for all rights in the poem. The award of the prize will be announced in the MUSICAL COURIER, either of August 1 or August 8. Poems will be returned to unsuccessful competitors, if a wish to that effect is expressed.

Cyril McCormack Bitten by a Dog

A news despatch from Stamford, Conn., states that on Saturday, June 29, Cyril McCormack, the eleven year old son of John McCormack, was badly bitten in the forearm on the beach at Collender's Point, Noroton, when he sought to save his pet dog after it was attacked by a much larger Airedale, owned by Lynford M. Dickinson, a neighbor of the McCormacks.

Cyril was playing with his own dog, a small, gentle animal, when the Airedale bounded up and took the smaller dog by the throat. Young McCormack, without a second's hesitation, seized the Airedale by the collar and tried to drag him away from his own dog. The Airedale turned on the boy and sank its teeth into his forearm.

The wound was cauterized by a physician and is healing rapidly.

Josephine Kryl with Auer

Among the gifted students in the class of Leopold Auer at Lake George this summer is Josephine Kryl, the sister of that highly talented Chicago pianist, Marie Kryl. Miss Josephine will study with Professor Auer throughout the summer months and probably in the fall. With her at Lake George is Miss Marie, and the sisters are preparing joint programs to be given next season in New York and elsewhere. Violin and piano sonatas, of course, will be



JOSEPHINE KRYL,
Violinist.

special features. Their New York recital will take place in Aeolian Hall on March 7, and they also have been engaged to appear about the same time at one of the recitals in the Biltmore series. As is well known, Miss Marie won distinct success at her first appearance in Chicago with the Chicago Symphony Orchestra and at her Chicago recital last season. Undoubtedly in the violin field Miss Josephine will enjoy the same signal success.

NEW YORK STADIUM CONCERTS

Arnold Volpe, Conductor

Monday Evening, June 24

On Monday evening, June 24, the open air concert by the Stadium Symphony Orchestra, Arnold Volpe, conductor, was assisted by the Metropolitan Opera House chorus; Arthur Middleton, baritone; Mario Laurenti, baritone; Phyllis White, soprano; Ernesto Priora, tenor, and Ferianda Pratt, mezzo-soprano. The program opened with the overture "Mignon" (Thomas), followed by the fantasia "Aida" (Verdi), played by the orchestra. "The Soldiers March," from "Faust" (Gounod), which came next was, so well delivered by the chorus that a repetition was called for and given. Particular mention should be made of the work of Arthur Middleton in the "Kermesse" scene from "Faust." His clear English diction and fluent delivery called for special demonstration of approval, and the work of the other soloists was likewise admirably given. The second part of the program offered the overture of Offenbach, "Orpheus"; aria "Largo al factotum" from "The Barber of Seville," by Mario Laurenti; the bacchanale from "Samson and Dalilah" (Saint-Saëns); the "Toreador Song" from "Carmen" (Bizet), by Arthur Middleton and chorus, and the "Dance of the Hours" from "Gioconda" (Ponchielli). The good sized audience was very demonstrative in its applause of the work of the orchestra and Mr. Volpe.

Tuesday, June 25

Tuesday evening was symphony night, and the work selected was that of César Franck, which was capitally performed, the great climaxes of the final movement being especially well done. Henry Hadley's favorite "In Bohemia" overture started the evening joyfully, and Rimsky-Korsakoff's "Capriccio Espagnol," as well as Tschaikowsky's "Marche Slave," the other two orchestral numbers, added greatly to the enjoyment of the audience. The soloist was Adam Didur, the splendid Metropolitan base. Mr. Didur's noble voice and magnificent singing showed to great advantage in the Stadium and he was recalled numerous times, after both numbers sung with the Metropolitan chorus—the prologue from "Mefistofele" and the "Coronation Scene," from "Boris Godunoff."

Wednesday, June 26

The soloists at the Wednesday evening Stadium concert, June 26, were Mary Jordan, contralto, and Ilya Schkolnik, violinist. The orchestral selections included: "Il Guarany" (Gomez), "Caprice Italien" (Tschaikowsky), "Cavalleria Rusticana," fantasia (Mascagni), "Humoresque" (Dvorák) and "American Reveille," a patriotic fantasia for orchestra and chorus arranged by Arnold Volpe, the conductor of these concerts, whose work has demonstrated how popular good open air concerts can become. Mr. Volpe is a skillful wielder of the baton and he and his men work with delightful sympathy and effect. It is not exaggerating to say that, perhaps, the biggest applause of the evening came after the "Cavalleria Rusticana" number, which could not have been rendered better.

Mary Jordan was heard in the "Mon Coeur" aria from "Samson and Dalilah," which is the familiar air for displaying the rich and mellow quality of a contralto voice—and Miss Jordan more than came up to the standard, for the applause was such that the number had to be repeated. She was also heard in the scene and "Anvil Chorus" from "Trovatore," in which she had the assistance of the Metropolitan Opera Chorus.

Mr. Schkolnik gave great pleasure with his rendition of "Meditation" from "Thais," which was followed by an encore. He is an artist in every sense of the word.

Thursday, June 27

The program for Thursday evening was devoted largely to opera numbers. The orchestral selections were as follows: Overture, "Phedre," Massenet; fantasia, "Carmen," Bizet; fantasia, "Faust," Gounod; "Coronation" march, "The Prophet," Meyerbeer. The soloists were Rita Fornia, soprano, and Rafael Diaz, tenor, both of the Metropolitan Opera House force, and Pietro de Biasi, baritone, assisted by the chorus of the Metropolitan Opera House. Miss Fornia sang the "Page Song" from "The Huguenots," Meyerbeer, with beautiful effect, her clear, silvery tones filling the farthest reaches of the stadium. Mr. Diaz, a young artist of parts, was heard in the "Cielo e mar" from "Gioconda." Miss Fornia as Leonora and Mr. Diaz as Manrico, together with the chorus, gave the "Miserere" from "Trovatore." The second concerted number was the temple scene from "Aida," performed by Miss Fornia as priestess, Mr. Diaz as Rhadames and Mr. de Biasi as Ramfis, supported by the chorus. These latter selections were both splendidly given. The program began with a performance of "The Star Spangled Banner," and following the intermission the orchestra played "La Marseillaise" and the "Garibaldi Hymn." Mr. Volpe conducted with his usual authority, and an audience of some two thousand enjoyed the evening.

Friday, June 28

The Friday evening concert brought with it a splendid performance of the "Pathetic" symphony of Tschaikowsky, which, with Lenora Sparkes as soloist, brought an especially large audience to the Stadium. Miss Sparkes sang Musetta's familiar aria from "Bohème" with charm and spirit, and was awarded well deserved hearty applause. Ballet music by Borodin and Glazounoff, with the Spanish rhapsody of Chabrier, gave light and color to the orchestral part of the program.

Saturday, June 29

The flag of a new allied nation made its appearance before more than five thousand people at the Stadium on Saturday evening, when to the strains of the Polish national anthem, sung by Eva Didur and played by the Stadium Symphony Orchestra, the white eagle of Poland was unfurled to receive an enthusiastic tribute of welcome by the people of New York.



ALICE SJOELIUS.

The American soprano who recently returned to this country after meeting with splendid success in European opera, opens her concert season at Orchestra Hall, Chicago, on October 6.

Saturday was "Popular Night," and the program which Arnold Volpe presented more than carried out the promise entailed in the title. Opening with "The Star Spangled Banner," the first part included the march from Gounod's "Queen of Sheba," Grieg's "Peer Gynt" suite, the "Jewel Song" from "Faust" (sung by Eva Didur), the "Marinieresca" from "Gioconda" (sung by Mario Laurenti and the Metropolitan Opera Chorus) and Tschaikowsky's overture, "1812."

The second part of the program included the intermezzo and barcarolle from the "Tales of Hoffmann," "Il lacerato spirito" from Verdi's "Simone Boccanegra" (sung by Giovanni Martino), the church scene from "Faust" with Eva Didur as Marguerite, Giovanni Martino as Mephistopheles, and the Metropolitan Opera Chorus, and Massenet's suite "Scenes Napolitaines."

The playing of the orchestra throughout reflected the capabilities of Mr. Volpe as a conductor, especially in the Grieg suite, of which his interpretation could not have been bettered. The work of the soloists was enthusiastically received, as it deserved to be, and all told the completion of the first week of the Stadium concerts showed that they are bound to be a permanent feature of the entire summer in New York.

Sunday, June 30

If any one had any doubt as to the success of the Stadium concerts, his presence on Sunday evening would have banished all such thoughts. The huge stadium was more than three-quarters filled and the general appreciation after each number must have been most gratifying to Mr. Volpe, his well organized orchestra, the assisting Metropolitan chorus and Florence Macbeth, the soloist.

Miss Macbeth selected the aria of Titania from "Mignon" (Thomas) and the "Mad Scene" from "Lucia" for her contribution and wisely so! Her voice was never more lovely, so clear, pure and colorful. In the first number her trills and runs were well nigh perfect and when she finished her last top note, which never deviated from pitch, the audience broke into tumultuous applause. Many recalls were responded to and a delightful encore given. In her second number the reception was none the less enthusiastic.

A feature of interest was the "Cavalleria Rusticana" selection participated in by the chorus, whose work was excellent, and the orchestra.

The orchestral numbers included: March from the "Damnation of Faust," "Soldiers' March" from "Faust," "Overture 1812" (Tschaikowsky), "Dance Music" from "Prince Igor" (Borodine) and "American Reveille," a patriotic fantasia (Arnold Volpe).

The orchestra's work, under Mr. Volpe, came up to the usual standard and strengthened the previous favorable impressions made.

Interesting Recital at Frank La Forge's Studio

Mme. Schumann-Heink was the guest of honor at the recital given by artist-pupils of Frank La Forge, in his beautiful studio at 220 Madison avenue, Saturday, June 29. Most of the artists appearing are well known to New York audiences and have given successful recitals in the large cities of this country.

Edna de Lima again displayed her artistry in French songs for which she is noted, and gave an exquisite rendition of two Mozart arias.

Rosalie Wirthlin's dramatic contralto was heard to great advantage in a group of English songs and the "Jeanne d'Arc" aria by Bemberg.

Rosalie Miller delighted with several French songs which have been among her most successful numbers in the past season.

Betsy Lane Shepherd sang with consummate artistry the "Prayer" from "Tosca" and the aria from "Louise."

Blanche da Costa has a velvety voice of great beauty and sang numbers by Haydn and Fourdrain with much charm.

Ernest Davis rendered the "Racconto" from "Bohème" with telling effect.

Charles Carver, the young basso for whom Mr. La Forge predicts great things, sang songs in Italian and English, three of which were by Frank La Forge. Mme. Schumann-Heink was so delighted with this young singer that she immediately engaged him for her Ocean Grove concert this season.

Marion Blair played the first movement of the sonata in B flat minor and Edwina Seeligson, pupil of Ernesto Berumen, played numbers by Debussy and Granados. Both were warmly received. The program included also the quartet from "Rigoletto" and the sextet from "Lucia."

A CHAT WITH JOHN ALDEN CARPENTER

The Famous American Composer Talks on Many Topics—Studied With the Late Bernhard Ziehn, of Chicago, and Sir Edward Elgar

On a bright May day the general representative of the *MUSICAL COURIER* dropped in unexpectedly at the office of John Alden Carpenter, the famous American composer. The office of Mr. Carpenter is not found in any studio building, nor at his residence, but in the heart of the business district, as John Alden Carpenter is not only a great composer but a great business man. He is the vice-president of George B. Carpenter & Co., a house established in 1840 and incorporated in 1909, which is famous the world over for marine supplies, camp equipment, motor boats, sails, tents, awnings, flags, etc. It is in this large establishment, which covers nearly a square block of an eight floor structure, that Mr. Carpenter spends most of his day, and it was on the second floor of that edifice that the writer ushered himself before the distinguished composer.

"Is it here, Mr. Carpenter, that you find the atmosphere for your music, amid the noise of typewriters, the whizzing of machinery and the din of the street below?"

"This is hardly a fair question to put to me, as it is a very difficult one to answer. I may tell you, however,

that every one should be interested in two things, as only when one is interested in more than a single thing can he hope to progress in life in general. There is a better chance of success when dividing attention, and this is true in art. You will find that many sculptors are interested in other arts than sculpture, likewise painters. It is a well known fact that many sculptors would make very fine surgeons, as they make a special study of anatomy."

"Quite true, Mr. Carpenter, but it is surprising, nevertheless, to one who has interviewed many artists, to find a composer at the head of such a wonderful institution as the one you represent, and to say the least, it is strange to find a musician who is at the same time a business man."

"Not at all. Here I am the business man—elsewhere I am the composer. It may seem surprising to you, but not at all to me, and it would astound me if there were not many others like me. There are many others, but you may not know them."

"Well, then, if your penchant for music did not come from working in this establishment, where do you think you first received an impulse toward music as a vocation?"

"My mother was one of the best musical amateurs that has ever come under my notice, and from her I got my inclination for music. When I use the word 'amateur' in speaking of my mother, I mean a true lover of music—one who could play and who could understand any kind of music."

"With whom did you study, Mr. Carpenter?"

"For five years with Bernhard Ziehn, and for four months only with Sir Edward Elgar in Rome."

Right there Mr. Carpenter went on to eulogize the work of his teacher, Bernhard Ziehn, "a unique man who had a marvelous scientific grasp besides an open mind, who did not think music written by a German was better than music written by an American, or music by a Frenchman was better than that by an Italian. Music for him was an international language, and he was always ready to find good in everything, although careful at all times to point out the shortcomings of those who sought his advice for valuable information. Ziehn never tried to impose his theories upon any one; he wanted each of his pupils to be as original as possible."

"I owe a great deal to Mr. Ziehn, a man whose work should be kept alive in the country," said Mr. Carpenter. "An effort should be made to bring the work that he left after him before musicians all over the country, as his theoretical points of view in music of all kinds were nothing short of marvelous."

"While studying with Mr. Ziehn, you must have met other great musicians?"

"Yes, quite a few."

"Was not Julius Gold one of his pupils?"

"Certainly. Julius Gold, now located in California, has done more to carry Mr. Ziehn's method than any other man in the land. Mr. Gold may well be proud of

what he has already accomplished in that direction."

"Are you working on a new composition, Mr. Carpenter?"

"Well, I always work more or less, but since last July my brother has been in Washington, having volunteered his services to the War Department, and I have been kept busy not only with the extra work here at the office, but, as you know, have been busy with the National Committee on Music in Army and Navy Camps."

"Yes, I have read a great deal about the speeches you have delivered at various camps, and also at several of the teachers' conventions. The matter would be of interest, I presume, to readers of the *MUSICAL COURIER*."

"May be so, but there would be nothing new I could say to you at the present time."

"Do you think that the music in army and navy camps will be a stimulus for the army and for music?"

"The music in the army camps will bring great development for future American music. Through the



Photo by Matsene, Chicago.

JOHN ALDEN CARPENTER,
American composer.

war is to be found that national conscientious basis of the American school of music. That school will be absolutely American, neither negro nor Indian, but fully American. Americans of the day are only those who lived through a war—the Civil War, for instance. The others, who have since that time immigrated to America, are Americans, but their hearts may or may not be American. Through this war every one here will become truly American, and the music in the camp will stimulate the development of our national music."

The writer departed, and, finding himself on Wells street, turned back to look up at the business house he had just left. He could not help from saying aloud, "A strong man, this John Alden Carpenter, who though born on February 28, 1876, in the little suburb of Park Ridge, Ill., is already one of the bright stars in the musical field and one of the most prominent men in the business world." Just then the reporter met two amateur composers across the bridge, whose only topic was the poor music they had heard the day before. What a contrast between the modesty of John Alden Carpenter and the conceit of those two would-be musicians!

R. D.

Knitting Suggestions

Florence Hinkle, in a recent interview, asked her concert followers to refrain from knitting during song recitals—those of others as well as her own. She explained, at great length, why it was annoying to the artists, but the argument can be summed up briefly in one paragraph:

"There is not only the annoyance of motion generally," said the soprano, "but each individual has a different impulse, none of which ever seems to be the rhythm in which

the artist is singing. Even the singer with a superlatively developed sense of emphasis, balance and accentuation will find herself irritated by different gesticulations. This is felt even more keenly when the song or aria has several changes of tempo."

Shortly after this interview appeared, Miss Hingle received may letters from the above mentioned female contingent of followers, asking her what they should do, as they wanted hear her sing and they had to do the knitting. The male members of their families demanded it, and, besides, they were "Hooverizing."

Not able to answer the great amount of mail individually, the soprano decided to get up a form letter, in which she suggested that, if they had to knit and had to hear her sing, they might emulate a friend of hers who wrote from Maine:

DEAR FLORENCE—I have solved the problem and overcome your protest about knitting at concerts. I put your records on the talking machine, and sit right next to you and knit—and you do not even know it.

Later the friend adds:

And you may not be aware of it, but you are playing a dual role, also, for you are not only entertaining me while I knit but you sing the baby to sleep.

Pittsburgh's End of Season Recitals

Pittsburgh, Pa., June 26, 1918.

The closing student-recitals so far this season have been more or less interesting. One in particular was a great pleasure, the recital given by a few of Anne Griffith's students. One pleasant feature about Miss Griffith's recitals is that she does not tire out her listeners with long programs by practically beginners, but lets them hear some of the best talent she has. Such was the case on Friday evening, June 21, when about five or six young ladies with beautiful voices, both sopranos and contraltos, presented a delightful program of songs. Not only in voice placement did these singers excel, but in finished work. One could readily see that Miss Griffith had devoted much time to stage presence, poise, phrasing, breathing and expression. The entire program was given by finished artists and was a great treat instead of a bore.

Friday evening, June 21, a students' recital was given by the students of the Pittsburgh Musical Institute. This was a very long program of nineteen numbers. Some very interesting numbers were given. It is at recitals of this kind that one has the opportunity of watching students develop.

Another students' recital was given on Tuesday evening, June 25, by an older class of students, the program being somewhat more difficult, and of course presented in a more finished manner. There will also be a junior students' recital at the Institute on June 28.

Monday evening, June 24, Richard Knotts gave his annual students' recital in the Nixon Theatre, presenting a very large class in solo and chorus numbers.

The commencement recital of the Pittsburgh Conservatory of Music was held Monday evening for the piano students, Miss Michael, Miss Scott and Miss Spring being the graduates.

1918-1919 Artist Events

Among the musical affairs definitely arranged for the Pittsburgh season of 1918-19, the sixth series of Heyn recitals under the direction of Edith Taylor Thomson offers much of interest. This series, which has steadily increased in favor, will open Friday, October 25, with a recital by a quartet of famous singers from the Metropolitan and Chicago Opera Companies, including Frances Aida, soprano; Caroline Lazzari, contralto; Giovanni Martinelli, tenor; Giuseppe de Luca, basso, and Signor Papi, conductor. The second will be given by Hippolito Lazaro, tenor of the Metropolitan forces, who will make his first Pittsburgh appearance at this time, and Mabel Garrison, also of the Metropolitan forces, who is favorably known here. Mr. Lazaro and Miss Garrison will appear on Friday evening, November 15. The third recital will be given Friday evening, November 29, by Yvette Guilbert, Jascha Heifetz, the Russian violinist, who captured the critics of the entire country by his wonderful playing last season, will present the program at the fourth recital, December 9, which will be given in Syria Mosque. The recitals will be given in Carnegie Music Hall, Friday, January 10, when the program will be presented by Yolanda Mero, famous Hungarian pianist, and Louis Graveure, Belgian baritone. The closing recital of the series is to be given at Syria Mosque by Mme. Galli-Curci, January 24. An extra recital under the same direction is announced for John McCormack at the Mosque on Friday evening, February 7.

Mrs. Thomson will also direct the Heyn recitals of Uniontown, Pa., presenting Sophie Braslau, Mabel Garrison, Reinold Werrenrath and Anna de Milita, harpist, in three recitals at the West End Theatre. H. E. W.

Mme. Homer at Lake George, N. Y.

Louise Homer's new summer place, Thrushwood, at Bolton, on Lake George, is now in full vacation swing, with the famous contralto's family engaged in work and play. Sidney Homer, the composer husband of the Metropolitan contralto, has built himself a studio "workshop" near the new house. "I know every nail in the shack personally," says Mr. Homer.

Louise Homer, daughter of the famous couple and a most gifted soprano, is continuing her vocal studies under the watchful eye of Mme. Homer. Next season, Detroit concert goers will hear her in a program with her mother.

Mme. Homer will again be with the Metropolitan Opera, from November until the middle of January. After that time she will give a limited number of concerts.

Caruso, White and Elman for Ocean Grove

When Caruso sings at the Ocean Grove Auditorium, on July 27, he will be assisted by Carolina White, formerly soprano of the Chicago Opera Company, and Winston Wilkinson, violinist.

Mischa Elman, the celebrated violinist, will appear at the Auditorium in Ocean Grove, N. J., Saturday evening, August 10.

CASALS AND THE MODERN CELLO

There is a prejudice of long standing, among both professionals and laymen, in favor of the old makes of violins and cellos. They are supposedly superior to the modern instrument—one speaks of a Stradivarius or a Guarnerius with the bated breath of reverence. Young artists feel themselves and their performances at a terrible disadvantage when they are unable to possess an instrument inscribed with one of the famous old names. This fact—the lack of means to own such an instrument—has been the cause of much suffering, despair, even, perhaps, ruin of some fine talents.

Some years ago Pablo Casals, whose interest in struggling genius is well known, determined to rid the musical public of this superstition—for such he considered it.

The best method of proving his case was, of course, a fair test of the instruments in open competition. He was in Paris at the time; therefore, he arranged a gathering of the best known musicians and critics, where he played various cellos. The hall was in total darkness, so also was the platform on which Casals played. He knew no more which instrument was handed to him than his audience, except as revealed by his instinct and knowledge, which could not have left him in this ignorance for long after he started playing the different instruments. Even if he did know, he played stepfather to none of them, for his object was to get an absolutely unbiased judgment on their relative merits. The first place was voted to a modern instrument in every instance—the Stradivarius, however, coming in second each time.



PABLO CASALS.

This experiment caused so much excitement and interest that it was soon repeated for the violin, with precisely the same results.

Casals, therefore, has conferred a great benefit on young musicians and modern instrument makers, at the same time, perhaps, proving something of a bugbear to music dealers who enshrouded their ancient instruments with a glory that the prices more than reflected. However, it is to be regretted that nothing further has been done to establish and spread this fact broadcast. Such a test here in America would do much to confirm it, or—were it to have an opposite result—to justify the old conviction.

Lotta Madden, a Jazz Band and a Prizefight Entertain Camp Upton

Lotta Madden was scheduled to sing at Camp Upton last week, and when she arrived there one of the officers informed her that her "turn" would come between two other numbers—a jazz band and a prizefight! "And if you can make good with the men in competition with that combination, well—you're all right!"

Lotta Madden made good, evidently, for the soldiers kept her singing for a half hour.

Miss Madden also sang at Camp Merritt recently, and as is the usual case with this artist, she scored a distinct success on this occasion. Her program consisted chiefly of old time ballads and some of Crist's "Mother Goose" songs. These, she explained to the soldiers, were intended to take them back to childhood days. The men enjoyed the novelty, for before Miss Madden's departure they told her that her concert was one of the best they had had, and urgently solicited her reappearance at Camp Merritt.

A Chance to Sing for the Boys

If there are any artists who would like to bring a bit of cheer into the lives of the invalids at the Brooklyn Naval Base Hospital, will they please communicate with Dora Gibson, 18 East Thirty-seventh street, New York, at once.

On June 28, Dora Gibson, the well known English singer, sang there, and was so enthusiastically received that Commander Lunn asked her if she would come again, which she promised to do. She has planned to give a big concert at the hospital and offers this opportunity to artists who, perhaps, have now the time for patriotic work.

Miss Gibson also went over to Camps Merritt and Mineola, and she likewise intends to go again with a concert party. Miss Gibson says that the American boys' enthu-

siasm beats that of the English soldiers, and she finds them so wholehearted. When the singer told them that she had sung at the beginning of the war for the men in the trenches, she was loudly cheered.

May Peterson Returns with Military Trophies

May Peterson has returned from her tour of the camps the proud possessor of as variegated a collection of military buttons and insignia as one could wish to see. The boys who heard her sing at Camp Lee, Virginia, enjoyed her concert so much that when one of them conceived the idea of presenting Miss Peterson with a few buttons as mementoes of his appreciation, any number of the soldiers immediately followed suit, with the result that a pile of buttons and emblems accumulated with alarming rapidity.

Miss Peterson wondered how in the world she was ever going to take them with her, much less wear them, when one of the men remarked her embarrassment. He proceeded to settle the difficulty by suggesting that she be given a souvenir from each company of the regiment. This was satisfactory to all but one of the boys, who said:

"I don't care what you all do, as long as Miss Peterson wears my button." And in that gracious manner which is so particularly Miss Peterson's, she consented and made one soldier a happy mortal that evening.

At Camp Vail, the wildest and most genuine sort of enthusiasm prevailed after the concert, and the boys crowded about, personally telling her of their enjoyment. The sergeant in charge of the telegraph at headquarters, many years in the service, shook hands with Miss Peterson, too, and the next day the wonder of it all was still upon him, for he said to the camp secretary: "Think of her shakin' hands with an old codger like me! And me with dirty hands at that and my hair all mussed up." And the camp secretary, besides telling Miss Peterson that it was one of the most wonderful concerts they had ever had, added: "Why, the boys just swear by you!"

Midland Beach Red Cross Carnival

For the Red Cross Carnival, Midland Beach, N. Y., Friday and Saturday, June 28, 29, through the courtesy of the War Camp Community Service, and the National Patriotic Song Committee, ten distinguished artists volunteered to help make the Red Cross Carnival "a ten dollar show for fifty cents." These were Marcia van Dresser, formerly soprano of the Chicago Opera, and Reinald Werrenrath, baritone of the Metropolitan Opera Company, accompanied by the pianist, Francis Moore; Yvonne de Tréville, soprano, Royal Opera, Brussels, and Vernon d'Arnalle, baritone, accompanied by Harriet Boas; Dora de Philippe, soprano of the Chicago Opera, and William Simmons, baritone, Harold Vincent Milligan accompanying; Tamaki Miura, noted Japanese soprano of the Boston Opera Company, Heath Gregory, bass, and Theodore Kit-tay, tenor, accompanied at the piano by Harriet Boas; John O'Malley, tenor, and the Midland Beach band.

The entire proceeds of the carnival will go to the Richmond County Chapter of the Red Cross which maintains a base hospital, a canteen and an ambulance service. Midland Beach, with all its attractions, has been donated for



ADELAIDE FISCHER AND HER FOSTER-BROTHER.

Who is now with the American Army. Miss Fischer has done considerable singing for the boys in the camps this season.

the occasion. Special outdoor stands have been erected for free outdoor concerts and vaudeville performances.

The National Patriotic Song Committee in charge of one of the special booths in the Red Cross Canteen erected for ladies, was represented by Emily Nichols Hatch, chairman, Mrs. Emil L. Boas, vice-chairman, Kendall K. Mussey, secretary, Emma Roberts and Miss Eberhardt, whose mother wrote the libretto of "Shanewis."

Resourceful

When Mabel Garrison was studying for her diploma at the Peabody Conservatory in Baltimore, she had difficulty in remembering the key signatures of the Beethoven symphonies, so her husband, who at the time was professor of harmony at the conservatory, made a tune of the signatures in proper order, which, sung to the words of "Ludwig wrote nine symphonies in all," fixed them in the singer's mind.

"Magic Fiddle" Heard

"The Magic Fiddle," a comic opera, with the book and lyrics by Alonzo Price and the music by Antonio Buffunno, was presented at Hartford, Conn., on June 24, by the Parsons Theatre Opera Players. It is understood that the piece will be presented next season by Henry W. Savage.

THE KNABE

Piano Economy

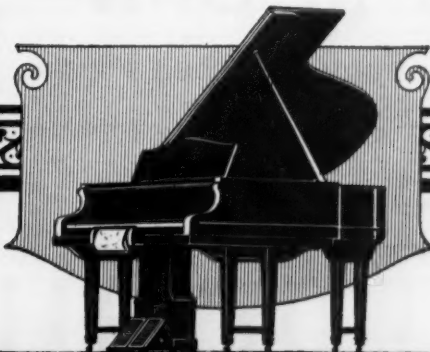
A Knabe Piano is always young. Perfect workmanship and exacting inspection of every minute part insures its permanent youth. True economy selects the best. The purchase of a Knabe spells the acquisition of infinite musical pleasure.

Uprights from \$575—Grands from \$800

Convenient Terms of Payment Arranged.

Pianos Taken in Exchange.

WAREROOMS
Fifth Avenue at Thirty-ninth St.



Fanning Working for Community Sings

The first community sing held at Memorial Hall, Columbus, Ohio, under the auspices of the War Camp Community Service, exceeded all expectations in attendance. More than 3,000 persons were inside the hall, including about 500 soldiers, and it is estimated that about 1,000 more were on the outside, attempting to gain admittance. The sing was devoted to patriotic and popular airs. The directors were: Robert W. Roberts, supervisor of music in the Columbus public schools; Karl Hoenig, Alfred R. Barrington, Willis G. Bowland and Samuel R. Gaines. Other delegations included the M. C. Lilley unit of the Patriotic League and other branches of the league, members of the Knights of Columbus, the Women's Music Club, choir singers from various churches, the Elks' chorus and the Republican and Democratic Glee Clubs.

The second sing will be held at Franklin Park on July 7. These are held under the auspices of the music committee of the Columbus War Camp Community Service, Cecil Fanning, baritone, chairman.

Mr. Fanning hopes to use a new song by James Rogers at his concerts next season. It is a setting for Hermann Hagedorn's "To the Makers of Song." Mr. Fanning saw this poem and sent it to Mr. Rogers with the request that he make a musical setting. With the permission of the poet to use his verses, Mr. Fanning will place this song on his program next season.

Parlous Times in France

Messrs. Messenger and Broussan used to be directors of the Paris Opéra; M. Rouché is its director now. Once on a time the former gentlemen presented at the Opéra a ballet by Reynaldo Hahn called "La Fête chez Thérèse." They had famous artists make sketches for the scenery—Mme. Lemaire, MM. Clairin, Dubufe, Gervex, Guiraud de Scévola, Stewart. When M. Rouché became director of the Opéra, MM. Messenger and Broussan in retiring attempted to retire also those fine pictures, claiming that they were personal gifts from the artists to them. "Mais non," said M. Rouché; they were gifts to the Opéra itself. So there is a lawsuit and all Paris is excited about it—or might be, if there didn't happen to be a war on.

Adela Browne Kirby Active

Adela Browne Kirby, soprano, is enjoying much success these days, even so late in the season. On Sunday, May 12, she was one of the soloists at the Steel Pier, Atlantic City, with Leman and his symphony orchestra. The aria from "Cavalleria Rusticana" was the selection, and so enthusiastically received was the singer that two encores had to be given. Miss Kirby and Mme. Stone-Langston, the contralto, were also heard in a duet, "The Gypsies" (Brahms). Miss Kirby was re-engaged for the second Sunday in June.

On Sunday evening, May 19, Miss Kirby appeared at the concert at the Great Northern Hotel, New York. After her rendition of "Vissi d'Arte," from Tosca, Miss Kirby had to give an encore, which came in "Un bel di," from "Madame Butterfly." Her other numbers included "May Morning" (Denza), "Allah Gives Light in Darkness" (Chadwick), "A Birthday" (Cowen), "The Danza" and "Oh, Let Night

Speak of Me" (Chadwick) and "Daf-fodils a Blowing" (German).

The singer's season looks exceedingly bright, and she will appear under the management of Jules Daiber, Aeolian Hall, New York.

Edward P. Kimball, of Salt Lake City

Edward P. Kimball, assistant organist of the Salt Lake City Tabernacle, visited New York recently and was seen by a *MUSICAL COURIER* representative, to whom he made the statement that music in Salt Lake City was fine and that they were able to get most of the big people to stop off for a concert. He said, enthusiastically:

"We did, however, bring one singer out there last April, and he was Vivian Gosnell, who gave us great pleasure through his work in 'Elijah.'"

"The Tabernacle has a choir of three hundred people, of which I am the manager, that doesn't cost the church one cent. By that I mean the services are purely voluntary."

"How about the soloists?"

"We have twelve or fifteen semi-professional men and women acting in that capacity, and their work is such that we would not be afraid to put on any good choral work. I think our church was also the first to inaugurate the free daily organ recitals, which, you may be interested to hear, have attracted very large and intelligent audiences."

Mr. Kimball is in charge of all the Sunday school music in the Mormon churches throughout the world, which means considerable work on his part. He says a monthly magazine, entitled the Juvenile Instructor, is run in connection with the Sunday school, and district conventions are held in the West every three months, semi-annually, with two a year in Salt Lake City. "It is not unusual," according to Mr. Kimball, "to have at these an attendance of from ten to twelve thousand people."

Mr. Kimball comes from good old Mormon stock, his grandparents being among the first to settle in the valley. His wife, incidentally, is a granddaughter of Brigham Young, a celebrated figure in the history of Mormonism. In commenting upon his religion, Mr. Kimball humorously remarked that Mrs. Kimball frequently said that he had two wives—his work and herself, so much time does his musical interests occupy.

"If I had been born in the Protestant or Roman Catholic faith," he said, "I feel certain that I should have been trained for the ministry. As it is, my interests are all centered in the Tabernacle and its music, and I am content."

He is also very busy in war camp activities, being a member of the War Camp Community Service of Salt Lake City, whose duty it is to provide amusement for the soldiers at Fort Douglas and other adjacent camps. Mr. Kimball, besides, is a professor of the organ at the L. D. S. University, with which Lucy Gates' brother is also connected.

Having studied piano with Alberto Jonás, the Spanish pedagogue, and the organ under Fisher, of Berlin, Wilhelm Kloter and R. Huntington Woodman, one is safe in saying that Mr. Kimball is not only a musician of high standing, but a man of whom Salt Lake City can feel justly proud.

Hadley's "To Victory" Published

Just in time for the Fourth of July, Carl Fischer issued this week the fine new marching song of Henry Hadley, "To Victory." It is a vigorous, stirring number, with a swinging march chorus, of catchy, the whistly sort, that bids fair to rival even "Tipperary" in popularity. The words, by Ethel Watts Mumford, are as good in their way as the tune to which Mr. Hadley has set them. The number is dedicated to the Mothers of the Defenders of



EDWARD P. KIMBALL,
Assistant organist of the Salt Lake City Tabernacle.

Democracy. The publishers have a band arrangement ready as well as that for voice and piano.

Riccardo Stracciari at Long Branch

The Stracciari home at Long Branch, N. J., which the Stracciari family also occupied last year, is rapidly becoming the centre of the artistic colony now residing on the New Jersey coast.

Signor Stracciari, who has refused several important offers to sing this summer, is facing a very strenuous season, and is to commence his concert work as early as the middle of September. He is, therefore, indulging in absolute rest, fishing, shooting, sleeping and listening to his friends and colleagues who are singing at one house or other nightly, for the benefit of the other members of the colony.

The Stracciari are entertaining very extensively, and their Bolognese servants, whom they brought over with them, are in charge of the house, relieving Signora Stracciari of any of the household worries.

Agnes Steadman Musicale

Agnes Steadman, the Yonkers, N. Y., pianist and teacher, gave a studio musicale June 21 which consisted of a program of twenty-six numbers, mostly by pianists. Lillian Miller, vocalist, and May Steadman, cornetist, assisted. The pianists all showed their excellent training under a capable instructor, and an audience which crowded the roomy studio applauded the music vigorously. Awarding of prizes and the singing of the national anthem closed the program.

Campanini on Vacation

Cleofonte Campanini, general director of the Chicago Opera Association, is away on his annual summer vacation. He went first to the New Ocean House, Swampscott, Mass., to stay until July 15. After that he will spend two weeks at the New Profile House, in the White Mountains, N. H., and then go on for August to the Hotel Mt. Washington, Bretton Woods, N. H. Mme. Campanini, who has happily recovered from the illness from which she suffered at Havana, accompanies him.

Anna Amato Musicale

Countess Gilda Ruta's excellent piano pupil, Anna Amato, gave an invitation musicale June 30, at 2311 Creston avenue, the Bronx, New York, assisted by Gertrude Jacobs, Antoinette Durante, Esther Weinstein, Olympia Mangano, pianists; Illuminato Miserendino, violinist; Ernest Davis, tenor, and John Fobert, baritone. Mme. Ruta considers Miss Amato one of her best pupils, and the musicale brought out her best points.

Wilfred Glenn

BASSO

Recent
Prominent
Engagements

Mendelssohn Choir, Toronto
Worcester, Mass., Festival
Handel and Haydn Society, Boston
Apollo Club, Chicago
Harmonic Club, Cleveland
Boston Festival Chorus
Fitchburg, Mass., Choral Society

Personal Address: 139 West 47th Street, New York
Telephone Bryant 407

ANTOINETTE SZUMOWSKA

Famous Polish Pianist

Tour Now Booking 1918-1919

Management: A. H. HANDLEY

160 BOYLSTON ST., BOSTON, MASS.

WHITEHILL

EXCLUSIVE MANAGEMENT: JULES DAIBER, AEOLIAN HALL, NEW YORK

AMERICA'S FOREMOST BARITONE, AVAILABLE
UNTIL FEBRUARY 5, 1919, FOR CONCERT
AND RECITAL; METROPOLITAN OPERA
COMPANY THEREAFTER.

(Mason & Hamlin Piano Used)

VICTOR RECORDS

ALESSANDRO DOLCI THE NEW CHICAGO OPERA TENOR

Rossini's "Moses" to Be Produced

Cleofonte Campanini announces that he has secured Alessandro Dolci for his first Italian tenor for the coming season. Dolci is a tenor who is well and favorably known in Italy. He has sung there in all the principal opera houses with unvarying success and is an artist of experience. He came into special prominence this past season as an exponent of the tenor role in the stage presentation of Rossini's "Moses in Egypt." This opera, which is better known in this country as an oratorio, was first produced at the Teatro San Carlo in Naples during Lent of the year 1818, and the one hundredth anniversary of its creation has been observed by extensive revivals in Italy. Campanini has decided to present the work in America, with Virgilio Lazari as Moses, and it will be one of the first works to enlist the services of Dolci after his arrival in this country.

Quincy A. Chase Passes Away

The death of Quincy A. Chase, president of Kohler & Chase, San Francisco, at the age of eighty-seven, on June 22, in an Oakland hospital after an illness of six weeks, marks the passing of the pioneer Pacific Coast piano man who has been in that business and in that territory for more than sixty years.

Born in Maine, Mr. Chase followed the advice of Horace Greeley and went West on the heels of the "forty-niners," not to seek gold in the sands at the bottom of Californian streams, but to engage in a piano business which he lived to see establish a commercial rating of a million and over.

Andrew Kohler, who conducted a store selling musical instruments, toys and other commodities, married Mr. Chase's aunt and shortly after the arrival of Quincy Chase in 1853, the firm of Kohler & Chase was formed, coincident with the admission of California into the Union and when law was administered by the vigilantes. It was indeed a far-sighted individual who could anticipate the eventual demand for musical instruments, for the adventurers who made up the Coast's population were for the most part neither equipped to play on nor to appreciate the piano.

Mr. Chase leaves a widow, a son, George Q. Chase, vice-president of Kohler & Chase; a daughter, Mrs. Traylor Bees, and two sons by a former marriage.

Columbia Chorus Summer Activities

The chorus of Columbia University, New York, conducted by Professor Walter Henry Hall, will give two concerts during the summer session of the university. All singers are eligible to the chorus, whether students of the summer session or not. Application should be made in writing to the conductor at the university. Voices will be tried from 7.30 to 8 p. m. at Earl Hall, before the first three rehearsals. Rehearsals will be held at Earl Hall on Mondays, Wednesdays, and Fridays at 8 p. m., beginning July 8. There are no membership dues, and there is no charge for the music used.

The first concert on Tuesday evening, August 6, will be devoted to a performance of Mendelssohn's "Midsummer Night's Dream," for women's chorus, soloists, dramatic reader, and orchestra. The second concert, Thursday evening, August 8, for full chorus, soloists, and orchestra, will include Sid Edward Elgar's new choral work, "The Spirit of England," and selections from Rossini's "Stabat Mater."

Success for "Radiance of Your Eyes"

At the concert given in the City Hall Plaza, Philadelphia, June 28, by the Philadelphia Band (Silas E. Hummel, conductor), Kathrine Grey, the soloist, scored a rousing success with Novello's "The Radiance of Your Eyes," a song which the audience gave unmistakable signs of having taken to its heart.

Makes First Talking Machine Records

Amparito Farrar, the young American soprano, whose beautiful voice, charming, youthful personality and artistic ability, have brought her instantaneous success both as a concert artist and a New York recitalist, has made her first talking machine records. These are "Sweet and Low" and "Mighty Lak a Rose."

Philadelphia to Hear Olshansky

Bernardo Olshansky, well known Russian baritone, will appear July 4 in a concert given under the auspices of the Russian Club in Philadelphia. The local management is in the hands of the Philadelphia Musical Bureau.

Jacques Grunberg Leaves for Vacation

Jacques Grunberg has left New York for his vacation. He will return in August to begin the arrangement and rehearsal of programs for the Miniature Philharmonic.

A \$100 prize will be given for the best song poem on the subject of the "Marne" to be set to music by Henry Hadley. The contest closes July 25. See detailed announcement on another page of this issue. For further particulars, address "Marne Prize," care of Musical Courier.



LYDIA LOCKE, SOPRANO.

Who recently sang at a big concert in the Opera House, Lawrence, Mass. The critics praised her work with such phrases as "Magnificent appearance," "Pleasing sympathetic soprano voice," "Sang with finesse," "Endeared herself to the audience," "Thunderous applause."

George Copeland and the Duncan Dancers

The Isadora Duncan Dancers and George Copeland, the American pianist, who has gained a nationwide celebrity by reason of his exquisite interpretations of the music of Debussy and the modern Spanish school, gave a unique and wholly delightful performance at Carnegie Hall on the evenings of June 27, 28 and 29. So great was the interest aroused by the announcement of this unusual entertainment that there was present on each evening a capacity audience, whose enthusiasm was emphatic and sustained.

Mr. Copeland opened the program with an eloquent and impressive performance of the first movement of the "Sonata Tragica" of MacDowell, which he gave an interpretation that seldom has been rivaled. A later group included the Liszt etude, a rigaudon of MacDowell and the Chopin fantasia impromptu, in all of which the pianist displayed fleet technic and sympathetic expression. A prelude by Rachmaninoff and Debussy's "Minstrels" and "L'apres-midi d'un faune" constituted Mr. Copeland's third group, which was especially delightful. His final numbers were four Spanish dances: "Igualada," Zuera; "El Polo" and tango, Albeniz, and "Espana," Chabrier. As played by Mr. Copeland, the brilliance and fiery ardor of these dances gripped the imagination of the audience and gave rise to the greatest pitch of enthusiasm.

The program of dances was all Chopin, except for the two ensemble numbers, a suite of five waltzes by Florent Schmitt and the Schubert "Marche Militaire." The solo dances were as follows: Nocturne, No. 2, Lisa; nocturne, No. 19, Irma; etude, No. 13, Lisa; prelude, mazurka, No. 24, Erica; mazurka, No. 23, Therese; mazurka, No. 25, Anna; valse, No. 6, Irma; valse, No. 13, Margot and Erica; valse, Lisa; valse brillante, Therese; valse, No. 11, Anna.

Anna's interpretation of Chopin's valse No. 11, was one of the most distinctive of the solo dances. Anna is just a little better than any of her companions, though Lisa and Irma are also especially talented. Among the best of the solo dances, in addition to that mentioned, was etude No. 13, of Chopin, danced by Lisa. Therese was good in mazurka No. 23, but occasionally she was too conscious of the rhythm. Irma was at her best in Chopin's valse No. 6, and Margot and Erica very charming in valse No. 13. Lisa and Theresa also appeared to advantage in Chopin waltz numbers.

MacDowell Orchestra in the Parks

Commissioner Philip Berolzheimer, in charge of music in the New York parks, has arranged to include in his schedule five concerts by the newly organized MacDowell Symphony Orchestra, Ira Jacobs, conductor. The first one will take place Wednesday evening, July 10, at Central Park.

Shattuck Re-engaged for Brooklyn Institute

Arthur Shattuck, the American pianist, who is establishing a record for re-engagements, will be one of the artists to appear under the auspices of the Brooklyn Institute of Arts and Sciences next season. Mr. Shattuck gave a recital program in this series a season ago.

Longone with Johnston

R. E. Johnston announces that Paul Longone is now associated with his office.

Unclaimed Letters

Letters addressed to Alexandre von Skibinsky and Enrico Campello are being held for claimants at the MUSICAL COURIER office, 437 Fifth avenue, New York. Any information tending to place them in the proper hands will be appreciated.

Catgut Out of Tune

The landlady bustled up to her new lodger as he came down to breakfast the first morning.

"Good morning, sir," she wheezed.

"Good morning," said the lodger.

"I hope you've had a good night's rest," said the landlady.

"No," said the mild mannered little man. "Your cat kept me awake."

"Oh," said the landlady, tossing her head, "I suppose you're going to ask me to have the poor thing killed."

"No, not exactly," said the gentle lodger. "But would you very much mind having it tuned?"—Pittsburgh Chronicle-Telegraph.

MODEST ALTSCHULER AND THE RUSSIAN SYMPHONY ORCHESTRA

The growth in popularity of the Russian Symphony Orchestra has not been an accident, but the direct result of purposeful work toward a definite ideal. The conception of this organization was to give the right interpretation to Russian music in order that the American people could understand the breadth and depth of the feeling expressed by the music. To accomplish this required one who could feel as the composer himself felt. Modest Altschuler did not organize this great body of musicians just to be the leader of an orchestra, but deeply feeling the heart throbs of a people oppressed by autocracy to such an extent that learning to read was a crime, he wanted to tell their story in that wonderful universal language, music, which is understood by all nations alike and which stirs in the hearts of its hearers the emotions of the composer when those emotions are rightly understood by the performer.

Modest Altschuler is a native Russian, born at Mohileff, on the Dnieper River. His father, the founder of the first local theatre, was a violinist, as was also an elder brother, but the instrument chosen for Modest was the cello, and this he began to study at the age of eight years. At eleven, he became the pupil of Gobelt at the Conservatory of Warsaw, and at thirteen made his first appearance as soloist with the Conservatory Orchestra under the leadership of Zarzicky. After graduating with honors at Warsaw, Altschuler went to Moscow, where he won a scholarship at the Imperial Conservatory, then under Safonoff's direction. After the formation of the Russian Symphony Orchestra, Mr. Altschuler brought his former master, Safonoff, to this country—a beautiful expression of gratitude.

In 1890 Modest Altschuler conducted the first symphony concert ever given in his native town, and this was also his first wielding of the baton. His family trace their ancestry back 500 years to a Bohemian family by that name who emigrated from Prague to Russia. Musical Prague at that time was divided into two factions, the "old school" (altschull) and the "new school" (newschull). Thus the name Altschuler comes from the people who allied themselves to the old school of musical composition to interpret the new.

"Only Russians can interpret Russian music," Mr. Altschuler says. It is a music peculiar to itself, as it is the outgrowth of oppression. Some compensation had to come and it came through music. So the musicians who form the personnel of the Russian Symphony Orchestra live each piece as it is played. Their temperament is the development of years. To the audience it is not an invitation to listen to what they can hear, but instead it is an invitation to feel what the players would have you know. This high ideal, this real mission, this purpose to cause responsive feeling, is the why of the success of this great orchestra. Its scope is growing wider and wider, and now as before a travelling orchestra of fifty men is maintained so that they can reach music lovers in all parts of this country and Canada.

Daniel Mayer, under whose management the orchestra now is, says the bookings for the coming season include a tour of considerable distance during the early autumn until December, when the orchestra will return to New York City to fill engagements here. In January they will make a special tour with Elias Breeskin, a remarkable young Russian violinist, as soloist, and in March and April, 1919, they make another extended tour.

After a concert in Washington in 1916, Margaret Wilson, the daughter of the President, who is a great admirer of Mr. Altschuler's work and a personal friend, took him for consultation to the heads of the Bureau of Education, and there Mr. Altschuler propounded the advisability and the outlines of a National Conservatory of Music, and at Mr. Clayton's request submitted a brief giving in full his ideas of the constitution of such a conservatory. In all things Mr. Altschuler's thought is one of growth, construction, permanency. His orchestrations of American compositions themes of which are based on old negro melodies, show how keenly he appreciates the emotional side of music and how he is able to set it in classical form.

This is the sixteenth season of the Russian Symphony Orchestra, and its gradual, steady growth gives a feeling of permanent dependability. Its concerts are enjoyed by music lovers from New York to California and from Canada to the Gulf.

It not only gives a message, it leaves a message, because the conductor, Modest Altschuler, says, "Music is not a work; it is a religion."

One of Mr. Altschuler's characteristics as a conductor is his great respect for the melody, which he says "runs through every piece like a road through a country hillside. The art of conducting is to clear the way for this melody—to see that no other instruments interfere with those which are at the moment enunciating the theme." This makes listening to his orchestra of inestimable value to the music student, as well as enjoyment to the layman, for perfected ensemble work is, after all, the perfected solo, and the interpretation is one with the interpreter. To quote the conductor again, "A man is then privileged to play, not upon instruments of brass or wood, but upon human strings."

The programs of the Russian Symphony Orchestra are not confined to Russian music, but all composers of all



MODEST ALTSCHULER,
Conductor, Russian Symphony Orchestra.

nations are treated with the same sincerity and musicianly understanding.

Every locality which has the opportunity to hear one of these concerts will realize for itself a musical growth which will be lasting and most beneficial.

Joseph W. Stern's Fine Arts Department

The musical propaganda inaugurated by Joseph W. Stern & Co. to increase and improve appreciation of the higher class songs by the public, is being recognized through musical centers as initiative in keeping with the trend of the times. The people desire the best in every line of endeavor, whether it applies to commercialism or otherwise, and consequently the concern or individual who aspires

to put music on a higher plane, as in the case of the above mentioned well known publishers, is bound to be accompanied by success.

In keeping with this policy, Joseph W. Stern & Co. were indeed very fortunate in adding to their staff of composers Elsie Deremeaux, who has achieved inestimable prominence through her success in the pianistic world. Her association with world renowned vocal stars in Berlin, Vienna, Paris and other musical centers of Europe and America, previous to the war, has added materially to her reputation as one of the foremost concert pianists and accompanists. She was a pupil of Godowsky and Joseffy, also having studied theory under Hugh Collins.

Her song entitled "White Nights," which was introduced by Alice Gentle, has been acclaimed a vocal masterpiece because of its beautiful melody, enhanced by a flowing accompaniment, together with a lyrical setting ideally fitted to the music by Arthur Stringer.

Joseph W. Stern & Co., who are located at 102-104 West Thirty-eighth street, New York, invite all artists to visit their fine arts department, which is a veritable rendezvous for connoisseurs of the better class of vocal music.

Bracale Opera at Caracas

The Bracale Opera Company arrived in Caracas, Venezuela, the end of May and is now in the midst of a very successful season there, at the Teatro Municipal. The opening performance was "Aida," with Poli-Randaccio, Flora Perini, Palet, Oidonez and Lazzari. "Aida" was conducted by Giorgio Polacco, perhaps the principal factor in the triumph that was won by the company.

The second performance was "Lucia" and the occasion of the debut in Caracas of Maria Barrientos, the famous coloratura soprano now with the Metropolitan Opera Company. The audience was aroused to really frenzied enthusiasm and frequently interrupted the performance with applause, as well as calling the prima donna back repeatedly at the end of each act. Fernando Carpi, the tenor of the Metropolitan, sang in splendid form and received his share of the applause of the evening.

The third performance was "Madame Butterfly," with Edith Mason in the title role, in which she won a personal triumph quite equal to that of any other prima donna of the company. Other operas in the repertoire are "Traviata," "Dinorah" and "Rigoletto." The tenor Giuseppe Vogliotti has distinguished himself in numerous performances, as well as Nicoletti Koraman. Besides making a distinct success artistically, the season has flourished materially, as the theatre has been entirely filled at each performance.

Olga Steeb Soloist for Redlands Teachers

The May meeting of the Music Teachers' Association was held at the home of Annette Cartledge. A paper on "Training Teachers for Public School Music," read by the hostess, proved of much interest. The musical program was given by Olga Steeb, pianist, whose work, as always, gave much pleasure.

At this period of the year pupils' recitals are much in evidence. Two of much interest were given by piano, vocal and violin graduates of the College of Fine Arts, which were later followed by a general recital by the music students at the university.

Annette Cartledge, Ida Wheat, Edith R. Smith, Jane Higby and Mrs. C. M. Brown have all presented their pupils in their annual recitals.

Four little pupils of Lucia Smith went to Los Angeles to participate in the second annual recital given by the associate teachers of Vernon Spencer. The children sang solos and quartets of their own composition. One also played four piano solos of Miss Smith's. The unique feature of the afternoon was their performance of a two piano quartet scherzo by the same composer.

May Mukle a Camp Favorite

In spite of many tempting invitations for May and June, May Mukle, the cellist, stayed in New York so as to be able to play at the various camps nearby. Her wonderful cello playing has been such a delight to the boys that she has been called upon to play several times a week. Merritt, Vail, Mineola, Upton, Princeton, Dix, Aviators, Bayshore, Rockaway and Governor's Island are among the camps that were entertained by this charming artist. It is surprising how deeply interested and enthralled with her playing the boys became. On July 1 Miss Mukle left New York for Pittsfield, Mass., where she will be the guest of Gertrude Watson, the well known musical philanthropist, with whom she will give numerous concerts for the Red Cross funds throughout the New England States.



CARUSO ENTERTAINED AT THE BOLTONS' NEW HOME.

Center, left to right: Namara, Caruso and Mrs. Lawrence Townsend, of Washington, D. C., taken on June 5 at the lovely new home of Namara and her famous playwright husband, Guy Bolton, on the day the party motored over to Mrs. Otto Kahn's for tea. Right, from left to right: Guy Bolton, holding a little friend, Namara, Caruso (behind), Mrs. Lawrence Townsend, Paul Longone and R. E. Johnston, Namara's manager. Left: The lovely new home of the Guy Boltons at Great Neck, L. I. Caruso, holding a little friend, and Namara.

Clarence Adler's Activities

In such abnormal times as these it is quite interesting to know that, as proved by statistics, music flourishes most. It uplifts and takes one, if only momentarily, from the sickening realities of war.

This has been in many ways a unique season for Clarence Adler, the pianist and pedagogue. Mr. Adler has



CLARENCE ADLER,
Pianist and pedagogue.

been established in New York six years. He has always had a large following here and in the Middle West, but each year marks a decided growth in his popularity throughout the entire continent. One proof of this is that a great number of students come from all parts of the country to study with him, not only during the winter season, but also in the summer months to attend his special classes for teachers.

It was this past season that he brought out his gifted young pupil, Ruth Clug, who was recognized as a serious pianist of unusual ability, and who showed particularly fine schooling.

This season has also brought Mr. Adler's work closer to the masses through the medium of the Board of Education of New York City, which engaged him for an extensive number of lecture recitals in New York and Brooklyn.

Cornelius van Vliet Plans Busy Season

Cornelius van Vliet, the celebrated cellist, who is well known throughout this country as soloist with the Minneapolis and other symphony orchestras, has located in New York, where beginning September 15, he will occupy a studio at 154 West Seventy-second street. In addition to



CORNELIUS VAN VLIET,
Cellist.

teaching advanced cello pupils, Mr. van Vliet will coach a limited number of artists in concert and operatic repertoire.

Mr. van Vliet is now under the management of Haensel & Jones, and he anticipates a very active concert season. Already quite a number of important bookings have been made, and on November 21 the cellist will be heard in a recital at Aeolian Hall, at which he will introduce a num-

ber of important novelties. Mr. van Vliet left last week for a ten weeks' Chautauqua tour, which will carry him throughout the greater part of the country.

Columbia University Concerts

The third week of concerts under the auspices of Columbia University, given by the New York Military Band, Edwin Franko Goldman, conductor, opened Monday evening, June 24. The growing popularity of these concerts, brought about by the excellence of this band under the able guidance of Mr. Goldman, has increased the attendance greatly. At each of the concerts thousands of interested music lovers have attended.

The program, as always, contained works by old as well as modern composers, all of which were well rendered. The feature of Monday's concert was the appearance of the New Choral Society of New York, Louis Koennenich, conductor. This organization was heard in Mendelssohn's "Lift Thine Eyes" and "Thanks Be to God" (both from "Elijah"), the "Hymn of Thanksgiving" (old Netherlandish), and the "Hallelujah Chorus" from "The Messiah," Handel. Mr. Koennenich, whose artistic work in New York is well known, conducted these numbers with musicianly understanding.

The concert on Wednesday evening brought forth the following program: Overture, "Raymond," Thomas; "Chanson Triste" and "Song Without Words," Tchaikowsky; cornet solo, "Serenade," Schubert; "Good Friday Spell," from "Parsifal," Wagner; "Carry Me Back to Old Virginia," Bland; "Dixie" (Emmett), "Our America" (Stetson), community singing; excerpts from "The Daughter of the Regiment," Donizetti; waltz, "España," Waldteufel; "Norwegian Carnival," Svendsen. A large audience was present, and all joined enthusiastically in the community singing. Mr. Goldman conducted with his usual precision and authority.

About six thousand persons heard the concert on Friday evening, when a program was provided almost en-

BUY
WAR SAVINGS STAMPS
\$4.18
Maturing in 1923 at \$5.00
4 per cent interest compounded quarterly

tirely from the works of Tchaikowsky. Vocal relief from the tones of the massive military band was afforded by Betty McKenna, who sang, to the great delight of those within earshot, "Was it in June?" by Louis Koennenich, and "Hear Ye, Israel," from Mendelssohn's "Elijah."

Antoinette Ward Studio Recitals

The series of regular Friday afternoon studio recitals given by pupils of Antoinette Ward, pianist and teacher, at the Van Dyck, 939 Eighth avenue, New York, was especially interesting. June 21, Modena Scovill, Ruth Coe, Jennie Liebman, Adelaide Viau and little Ruth Breitenbach (the last named a pupil of Miss Scovill) all took part. Following was the program:

Five preludes—Nos. 3, 9, 16, 18, 21, 23, etude (Chopin); "Bagatelle" (Beethoven); "Shepherd's Tale" (Nevin); "The Wind" (Alkan); Modena Scovill, Etude, F major (Chopin); "Devil's Dance" (Olsen); fugue (MacDowell); Ruth Coe, Prelude and fugue (Bach); Jennie Liebman, Nocturne (Leschetizky); "Marche Mignonne" (Poldini); "Serenade" (Binet); "Hark, Hark, the Lark" (Schubert-Hoffmann); Adelaide Viau.

All these numbers were played from memory, without a slip. A feat worth mentioning was the playing of any measure selected by a listener, naming the page and exact location, whereupon the pupil would play with either or both hands. This memory work is a specialty at the Ward studio, along with other branches, such as hand development by manipulation; development of memory through concentration; sight reading and general musical training. The playing of these young pianists was most attractive in every respect, being musical, intelligent, correct, and always in good taste. Miss Scovill's performance of "The Wind" (recently played by her at a concert at the Wanamaker auditorium) and Miss Coe's playing of a fugue by MacDowell deserve special mention and praise. At the last musicale the feature of the program was the performance of the Tchaikowsky concerto by Gordon Phillips, Adelaide Viau playing the second piano part from memory.

A Steinert Series Announcement

The Steinert Series of five concerts will be given at Shubert's Majestic Theatre, Providence, R. I., Sunday afternoons, November 10, January 12, March 9, March 23 and April 6, by the following: First concert, the New York Philharmonic Orchestra, seventy-five all American musicians, Joseph Stransky, conductor, with Max Rosen, violinist, as soloist; second concert, Frances Alda, the well known operatic and concert soprano, recital; third concert, Josef Hofmann, pianist, recital; fourth concert, Amelita Galli-Curci, coloratura soprano, recital; fifth concert, Carolina Lazzari, contralto, of the Chicago Opera Association, and Rudolph Ganz, pianist.

These same concerts are to be given at Worcester and Springfield, Mass., Bridgeport and New Haven, Conn., without Josef Hofmann in the three last named cities.

Walter Anderson Moves

Walter Anderson, the New York concert manager, announces that in July 1 he moved to his new offices at 62 West Forty-fifth street; telephones 6243, 6244 Vanderbilt.

Worthy Songs Influence Art of the Saxophone

The American public likes novelties, but they must have merit. Edward C. Barroll, the manager and saxophone soloist of "Four Colonials," a musical quartet, is proving the merit of his particular instrument to the Chautauqua audiences. In fact, he has been described as the most finished exponent of "songs without words," for his art is such that the text of a heart song is never missed when he plays—one should say sings—its melody on the saxophone. Into the interpretation of a ballad Mr. Barroll throws the very soul of art until the instrument he uses sings with all the fire of a great organ and all the passion of a cello. As one critic has put it, "with a soul that seeks expression in song, but denied by nature the physical qualifications, Barroll has conquered all technical difficulties of his instrument, the saxophone, from the silvery throat of which he brings richer melodies than nine-tenths of the singers ever achieve."

Among the first to recognize the limitless possibilities of the saxophone as an art instrument, capable of emotional power fully equal to the cello or violin, Mr. Barroll has justly earned a conspicuous place among American artists as a musician of the finest type, especially in his interpretations of American heart songs of the kind he has done and is doing so much to bring into nation wide notice. His judgment in this respect is well nigh infallible, and, realizing that he might have something worth while to say on the subject of ballads that possess both sterling merit and wide appeal, Mr. Barroll was approached and did not hesitate to enlarge on the question:

"There is not," he said, "a more severe test of sheer merit of a composition than its use as a saxophone solo. A wordless rendition of any song, even with the thrilling and vibrant beauty of a properly cultivated saxophone tone, puts it to a gruelling test in which only the very best can hope to survive. That is why, after careful trial before scores of audiences, of dozens of song numbers, I have come to rely confidently upon Arthur A. Penn's 'The Magic of Your Eyes' and Clay Smith's 'Sorter Miss You' as unfailingly satisfactory in every respect as solos for use in my work. There is really no literature for the saxophone as yet. Some of the better compositions for both violin and cello are available, if one has sufficient technical resource to give them adequate rendition, but no other sort of compositions have proven so genuinely pleasing to the American public as the 'heart songs' of really American composers—songs simple enough in their conception to reach to the uttermost depths of the humblest heart, and noble enough in their artistic expression of real genius to satisfy the most exacting requirements of cultured and sensitive critics. Whatever may be brought to bear by the human voice, whatever may be expressed by either a violin or a violoncello, is possible to the saxophone as perfected by modern mechanical and musical genius. But without an adequate supply of worthy song numbers, the perfection of the instrument and the art of the player suffers an untold handicap. Give us more songs of the transcendent appeal of 'The Magic of Your Eyes' and 'Sorter Miss You,' I say! Songs with a melodic 'something' which carries an irresistible appeal even without the tremendously appealing quality of the beautiful words for which the melodies are so masterful a setting."



EDWARD C. BARROLL,
Solo saxophonist.

Irene Williams with Creatore

Walter Anderson announces a tour for his new soprano, Irene Williams, with the Creatore orchestra, for the month of August. The itinerary will cover towns in northern New England and East Canada, including the cities of Montreal and Quebec.

Miss Williams, who covered herself with glory at her New York recital last May, and who recently returned from a New England tour, has evidently been launched on a successful career. This young artist recently appeared at the Marine Camp, Hingham, Mass., and also at Camp Devens. On her return last week, she sang for the boys at Camp Dix, so doing her "little bit" whenever she can.

Soder-Hueck Artists Using Warford Songs

Several artists from the Soder-Hueck studios are constantly programming songs by Claude Warford. Elsie Lovell, the charming young contralto, has sung "Dream Song" several times during the past month; George Reimherr, the well known tenor, now in service, is singing "Earth Is Enough" and "Lay" at all of his recitals at Camp Upton and at numerous benefit concerts, while Walter Mills, baritone, is also using the last two named songs with great success.

RUYSDAEL
AMERICAN BASSO
METROPOLITAN OPERA CO.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4292, 4293, 4294, Murray Hill
Cable address: Pegajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

LEONARD LIEBLING, Editor-in-Chief
H. O. OSBORN, Associate Editors
WILLIAM GEPPERT, Associate Editors
CLARENCE LUCAS, Associate Editors
V. H. STRICKLAND, Managing Editor
RENE DEVIRES, General Representative
J. ALBERT RIKER, Eastern Trav. Representative
ALVIN L. SCHMOEGER, General Manager

OFFICES
CHICAGO HEADQUARTERS—JEANNETTE COX, 416 to 625 Orchestra Building, Chicago, Telephone, Harrison 4114.
BOSTON AND NEW ENGLAND—JACK COLES, 31 Symphony Chambers, 246 Huntington Ave., Boston, Telephone, Bank Bay 5554.
PACIFIC COAST REPRESENTATIVE—FRANK PATTERSON, Blanchard Hall, Los Angeles, Cal., and 244 Green St., San Francisco, Cal.
EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL, Present address: New York office.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK, THURSDAY, JULY 4, 1918 No. 1997

The most successful operatic failure in the world is Beethoven's "Fidelio."

Mrs. Muck and Mrs. Kunwald are among the women who have been obliged to register as alien enemies.

One of the latest additions to the Sousa Band repertoire is an elaborate and ingenious fantasy on George Cohan's "Over There."

It is easy to write music, and it is easy to play and sing. The only difficulty is to find any one who really enjoys hearing the writing, playing and singing.

Max Zach has been reappointed conductor of the St. Louis Orchestra for 1918-19, and Concertmaster Gusikoff also is to remain at his present position for next season.

At the recent St. Louis convention of the American Federation of Labor a resolution was passed unanimously endorsing the Bruckner bill for a national conservatory of music.

Clarinet, flute and saxophone players are needed badly in the bands of the United States Marine Corps. The musicians must be between eighteen and thirty-six years old, inclusive. The headquarters of the Marine Corps are located at 24 East Twenty-third street, New York; Lieutenant Daniel M. Gardner is in charge.

Ladies and gentlemen, allow us to introduce a new American composer, Percy Aldridge Grainger, now full fledged citizen of the United States of America. Mr. Grainger took out his first papers quite a while ago, and his enlistment in the United States Army permitted him to complete his citizenship without waiting the usual length of time. Mrs. Rose Grainger, his mother, will also shortly become an American citizen.

C. à Becket Williams, M. A., of England, has written about the great composers in a burst of poetical eloquence worthy of the MUSICAL COURIER's special paragraphist.

"There is the ecstasy (I speak of ecstasy in the ordinary loose sense, not in the psychological, which makes it follow on trance) produced by a country walk through pretty and charming scenery—this is Mendelssohn. There is the ecstasy produced by a walk among noble mountains—this is Handel. There is the ecstasy produced by sunsets, silences, shadows, and 'effects' generally—this is Wagner. And there is the true ecstasy produced by religious exercises—this is Bach."

This has the fervor of the other à Becket—the Thomas à B., who made Canterbury famous a long time ago. Nevertheless C. à B. Williams, M. A.,

of England, is perfectly right in his estimation of Mendelssohn, Handel, Wagner, and Bach. What has he got to say about Strauss, Chopin, Sousa, and Mrs. H. H. A. Beach?

The war has started John Philip Sousa off again writing marches with all the ardor and cleverness of youthful days. Besides the new American wedding march on which he is working, he has just completed a new one, "Anchor and Star," dedicated to the navy, and another, "Sabers and Spurs," dedicated to 311th Cavalry—the first march, so it is said, every officially written for the cavalry.

Advices from Europe say that Emmy Destinn is in trouble again in her native country because of her political beliefs. She was refused permission to sing in Prague recently. The New York Mail remarks: "Held by the enemy in her own country and yet forbidden to sing because she doesn't like the enemy, Emmy Destinn may be said to suffer under an untoward destiny."

Percy Grainger is not a man who wastes much time. Of late his activities in the service have kept him almost entirely away from composing except the arranging of some of his own work for band, but he took advantage of the days of convalescence from measles to write a "Children's March." The quaint composition, for two pianos, four hands, is still in manuscript. The composer is arranging it for band and orchestra and it will probably be published in the fall.

Le Courier Musical, of Paris, points out that the price of paper has gone up in France from 27 francs for 100 kilos in 1914, to 160 francs at the present time, saying that if the subscription price for Le Courier Musical had been proportionately increased, instead of being 15 francs per year—the paper is a monthly—it would be 90 francs. However, the publishers promise to refrain from raising the price at all, if possible; and in case a raise becomes absolutely necessary, state that the price will not exceed 20 francs.

Orland Rouland and Mrs. Rouland, of 130 West Fifty-seventh street, New York, are doing fine work in collecting instruments for the soldiers and sailors. Theirs is a very practical way of distribution, for any enlisted man who plays on and wants an instrument goes into their studio, asks for it and gets it—if it is there—without any red tape. If you have any instrument, from a Jew's harp to a pipe organ, that is not doing you as much good as it would do the soldiers and sailors who are fighting for you, send it to Mr. and Mrs. Rouland at the above address, or let them know where they can send for it.

COMMUNITY MUSIC

Somebody walked into our office the other morning and asked us why we opposed community singing. So we had to go over the subject once more and explain our position. Here is what we said, in substance: The MUSICAL COURIER is not and never has been in any way opposed to the community music movement. On the contrary, we are heartily in support of it, believing that it accomplishes two highly desirable things: first, it brings joy, happiness and a new esthetic enjoyment into many lives; second, it engenders and spreads a general interest in music, which cannot but result in more universal and stronger financial support of music and artists throughout the country.

Community music is the legitimate successor of the old-fashioned singing school. A community chorus, in order to be truly in the spirit of the commune, cannot choose and pick its singers. It must admit anybody who wants to join, be he eloquently vocal or absolutely voiceless and without ear. The minute selection begins and elimination of members who are musically impossible, the community chorus becomes a choral society. Hence the community chorus (as Albert Spalding so admirably said) is deserving of heartiest support as a beneficent social institution but its work cannot be accepted as a serious contribution to musical art.

To those numerous musicians who are unselfishly devoting themselves all through the country—and especially in the smaller communities—to the development of community music, we pledge the same hearty support we always have accorded. Our quarrel has been with those few who, seeing nothing but personal aggrandizement in any form of music, have endeavored to use the community movement as a means to obtain a lot of free advertising for themselves and, further, have asked us to regard as a serious contribution to the art of music something which, by its very nature, cannot be so, but which is entirely laudable when accepted at its true value.

CHINESE OPERA

In the April issue of Asia is an amusing and instructive article on "The Chinese Theatre," in which considerable space is given to a description of opera in the Celestial Empire. As Asia is a magazine devoted entirely to matters Asiatic, with a staff of writers who are specialists in their Oriental work, we must accept the statements made by Frank S. Williams in the journal of the American Asiatic Association as authentic. Mr. Williams informs us that "Actors, as a class, are looked down upon by the Chinese with scorn and contempt."

We recall that actors in England were held in the same low esteem during the Tudor times of the Henrys and Elizabeth. Shakespeare, nevertheless, was able to acquire a fortune by acting, playwriting and theatre managing, and a famous Chinese actor who died very recently became immensely wealthy. Says Mr. Williams: "Deur Shin-pan, the king of actors, has received as much as \$10,000 per month." The slavery and bondage in which the actor is held are well illustrated by Deur Shin-pan, the king of actors. Loh Yung-ting, a military governor, wanted Deur Shin-pan to entertain his guests at a feast. So he dragged the old man by force to the entertainment and ordered him to act or suffer death. He acted, and then went home so humiliated that he smoked himself to death with opium.

Operatic actors are even less esteemed than tragedians, for they have to be associated with women. Females are not permitted to act in serious drama—another parallel with the Elizabethan stage. Low as the actor is supposed to be, he has to furnish his own music in the operas. No actor is too low to be a composer in China.

Frank S. Williams describes the orchestra: "There is no curtain to hold the attention of the audience, but all watch for the appearance of the orchestra, for every action is interpreted by this important group. . . . Eight men have taken their seats very close together near the wall at the back of the stage. They have queer looking instruments in their hands. . . . The man who beats the small, stone-like sounding drum is always the leader. The other musicians change their tunes or instruments to suit the kind of music most fitting to accompany the various actions of the drama. . . . The music is growing louder and louder, and faster and faster, as the weary actors put all their remaining strength in a last effort to make themselves heard above the din and noise. Suddenly the mighty clashing of gongs and cymbals announces the end." The length of Chinese operas is not given, but Mr. Williams begins his article with the statement that "in the Chinese theatres the performance usually begins at eleven in the morning and finishes at eleven at night, or at six in the evening, ending at six in the morning."

Our readers will consider Chinese opera very crude beside the murmuring zephyrs of Wagner's "Götterdämmerung," no doubt. But imagine the shock a delicately reared Chinaman gets when the brigand at the door of our opera house snaps out "Tickets," which he snatches without comment. In the flowery and unsanitary land of China, "the ticket man approaches. After a polite inquiry as to the state of our health, and hoping we shall enjoy the performance, and assuring us of the honor we are bestowing upon the theatre by being present, he would appreciate very much our handing over the required amount for the tickets."

Three hundred and fifty-odd years ago, in England, great Shakespeare wrote in the selfsame vein—for Shakespeare was but an actor, a contemptible man of the theatre:

"Right Honorable: I know not how I shall offend in dedicating my unpolished lines to your lordship, nor how the world will censure me for choosing so strong a prop to support so weak a burden."

Times have changed in England, and now old China is awaking.

Detroit reports some trouble between the local musical union and the symphony orchestra executives relative to the employment of players other than resident Detroiters. At one time the differences were so acute that they seemed to threaten the resignation of Ossip Gabrilowitsch as conductor, but fortunately matters were adjusted satisfactorily and now all is serene in Detroit. Of the seventy-six players, forty will be from that city. The American Federation of Musicians, through its president, Joseph Weber, of New York, and Local No. 5, of Detroit, through its president, William Bailey, at a conference in New York, agreed to this compromise with Mr. Gabrilowitsch.

LET EVERYBODY SING

Dr. Crane, who furnishes the sugar coated and homeopathic pills of mild philosophy in the New York Globe, says, in the issue of May 11:

The American people are the worst singers in the world, at least as far as my observation goes.

And they are missing a lot of fun. We flatter ourselves that we play more than Europeans. We do not.

For instance, we don't play baseball. We go and see it played. Ditto football and polo.

Our boys and girls play, but once the American passes the hoop and marbles and leap-frog age, he settles down into the capacity of spectator.

He doesn't perform plays; he watches them. He doesn't sing in church, as the English and Germans do; he hires a quartet to sing at him. He doesn't play the fiddle or trombone or clarinet; he goes to listen to hired men who work (not play) on these instruments for a living.

We are too busy, Dr. Crane—far too busy. We have no more time to attend to music, which is not our business, than you have to take time to write fine English, which is your business.

Yet we agree with you in regretting that the American public does not take more interest in choral music. We know that a nation of cultured musical amateurs with a few good professionals is more desirable than an unmusical public and very many good, bad, and indifferent professional musicians.

Much that you say is perfectly true, but you exaggerate. Do you really believe that "every big city is full of pitiable boys . . . studying music . . . they aim to make a living by music . . . not one in ten thousand even becomes able to earn a livelihood"? We say to you, in the classic language of Goldsmith: "Fudge!" Why do you recommend the study of an art so mean and undesirable that not one in ten thousand of its professors can make a living by it? We tremble with affright to think of what would befall the MUSICAL COURIER if even 9,999 out of every 10,000 musicians failed to make a living. You say: "If we could have great choruses and orchestras where people could sing and play for the joy of it, then music would be a blessing and not a fever." We have such choruses, where the people are welcome if they have a little voice and elementary knowledge of music, but the trouble is to get the people to rehearse long enough to sing well enough to get joy enough. There is no joy for any one if everybody sings whatever he wishes. Why not say that if the people wrote their own educational editorials instead of having the hired Dr. Crane write them they would get more joy from the Globe? Do you mean exactly what you imply in this paragraph?

Oh, the dumb congregations in church, the dumb audiences in theatres, the dumb soldiers in camps, the dumb crowds in the street! How they would be liberated, fired, invigorated, if they could and would sing!

Surely you do not want our people to sing in theatres and streets. New York needs no additional street noise. The people would be "liberated, fired, invigorated if they could and would" breathe as deeply and as vigorously as a street singer breathes. The emission of the breath through the vocal cords is not necessary for invigoration and firing. We hope the people will not take to singing in the streets.

You quote Plato. Where did you get the statement that "musical training is a more potent instrument"? We do not recognize old Plato in that line. By the way, you began by saying that not one out of 10,000 of the musically trained can make a living. We recognize the second half of your quotation from Plato: "because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten." That is Jowett's translation of "The Republic," Book III. Plato was not writing about community choruses and amateur orchestras at all. He was discussing the value of good rhythm in reciting poetry to the accompaniment of the lyre. Dr. Crane knows that the Greeks knew nothing at all about harmony as we understand the word today. A little farther down the same page of "The Republic," Book III, Plato tells "the very reason why there should be musical training." The reason is that "the man who has thus been brought up as he ought, very soon perceives whatever workmanship is defective and badly executed, or what productions are of such description"—not a word about everybody joining in the chorus, or "playing the fiddle or trombone or clarinet." We think you were unwise in reminding us of the academy of Athens. The young men there were compelled to listen in silence for three years. During the second period of three years they were permitted to ask questions. During the next three years they were allowed to express their opinions. This nine year course is hardly what the learned and prolific Dr. Crane recommends for the people of America, where every

big city has more than 9,999 failures out of every 10,000 professional musicians. According to the Greek system there would be more than 89,991 years wasted every nine years in big American cities.

Dr. Crane does not want professional musicians. He calls them pitiable. He wants the nation to consist of amateurs who sing in choruses and play in orchestras for the pure joy of it. He says nothing about the joy of the listener. Perhaps there is to be no audience. Everybody must sing or play. We think the only escape a man of fine musical culture could have would be to seize a trombone or a pair of timpani and make as much noise as possible in self defense.

Nevertheless we shall continue to urge those who can sing to join a choral society. Dr. Crane is right in saying that the active sportsman is far better than the passive onlooker. The man or woman who joins a chorus and attends the rehearsals is getting a practical musical education of lasting value and is bound to find more solid satisfaction than the mere hearer ever can get at the concert.

"We do our own fox trotting," says the enthusiastic Dr. Crane, "why cannot we take up music as a species of fun to be participated in by ourselves?" The musical works the Doctor suggests are "Rigoletto," or "The Messiah." Foxtrotters will bear them in mind. Those who indulge in the languorous "Valse Boston" will doubtless prefer "Carmen" or "Elijah," though we profess to no skill in diagnosing the musico-psychology of dancers.

IN MEMORIAM, S. C. F.

Today, July 4, is Stephen Foster's birthday. He would be ninety-two if he had lived to see the sun rise on this most terrible and turbulent Fourth of July the world ever has seen. Let us forget for a moment the strutting braggart, William the Second and last, and picture to ourselves the shy, re-



Photo by Clarence Lucas, 1907.

MONUMENT DEDICATED TO STEPHEN C. FOSTER, At Highland Park, Pittsburgh, Pa.

tiring, quiet, modest little man, Stephen Collins Foster, slight of form and below the average in height.

He was born in 1826, the year in which Carl von Weber died. His first song, "Open Thy Lattice, Love," was published in 1842, the year in which Arthur Sullivan was born, and he died in 1864, shortly before the birth of Richard Strauss.

It may be said of Foster that no other one composer ever wrote so many folksongs. His famous melodies have in them the quality that belongs to the native songs of a nation. The greatest artists have sung them as encores in the concert room together with the airs of Scotland, Irish folksongs, and the native melodies of France or England. There are thousands of Americans in the United States today who do not know the name of Foster, although they are as familiar with some of his tunes as they are with "Yankee Doodle" and "The Star Spangled Banner."

Of his 175 songs, the best known now are "O Susanna," "Old Uncle Ned," "The Louisiana Belle," "My Old Kentucky Home," "Old Dog Tray," "Massa's in the Col' Col' Ground," "Gentle Annie," "Nellie, We Have Missed You," "Come Where My Love Lies Dreaming," "Nellie Was a

Lady," "Oh Boys, Carry Me 'long," "Nelly Bly," "Old Black Joe," and "Old Folks at Home."

Who can measure the delight his simple and inimitable tunes have given to the world during the past half century? And yet the measure of the nation's joy is but the measure of his sorrow. He lived in poverty and died in dissipation, separated from his wife and only daughter, alone and miserable.

When a friend by chance identified his body in the morgue, a funeral service was given it. The remains were sent to Pittsburgh, where the composer first saw the light of day thirty-eight years before, and beside his grave a band played "Come Where My Love Lies Dreaming," and "The Old Folks at Home." He lies at rest near his father and mother, with the "old folks at home" through the long, long years, while his tunes with the wild briar fragrance live.

Do some of the young composers scoff at these simple tunes? Let them bear in mind that they are likewise scoffing at a hundred million hearts which have been touched by Foster's melodies.

Robert Burns could express a tragedy in four short lines:

Had we never loved so kindly,
Had we never loved so blindly,
Never met, or never parted,
We had ne'er been broken hearted.

Foster had the selfsame magic. He has touched more thousands with his folksongs than many a composer has moved with his imposing symphonies. Still, if there are song writers who despise the works of Foster, there is nothing to prevent our modern men from writing better works—nothing but the lack of Foster's knack. And is there any man who is prepared to sacrifice his health and happiness and die in misery like Stephen C. Foster in order to enrich the world with a dozen folksongs? We doubt it. Foster melodies, nevertheless, are not to be produced by well fed, comfortable gentlemen of ease, who have nothing to express but satisfaction with themselves, and a highly cultivated instinct for avoiding trouble.

ROYALTIES

We have had inquiries from several composers as to what royalties are to be when the new scale of net prices for sheet music, which was adopted on July 1 by the house of Schirmer, becomes general, as it undoubtedly will. It may be well to state that royalties are generally reckoned on a basis of ten per cent. of the marked price (not the actual selling price) of a piece of music. As far as Schirmer is concerned, composers whose works have been issued on royalty agreements already signed will, of course, continue to receive the amount called for by their contracts, irrespective of any change in the marked price of their works. For instance, a song now marked at seventy-five cents and paying a royalty of seven and one-half cents on a ten per cent. basis, will continue to pay that royalty even though the marked (and actual) price be materially reduced. But in the future, at least as far as Schirmer is concerned, the matter of royalty will be arranged by negotiation with the composer in each individual case. A leading official of the firm expressed the opinion to a MUSICAL COURIER representative that the net result to the composer would be practically the same after the price change as before. This paper will have more to say on this subject later, after the result of the change on royalties has become. In any case, it is not the composer who should suffer; heaven knows that royalties on "good" music have been meagre enough in this country.

AMERICAN SONGS

When are our singers going to give the ballad its rightful place on programs for American and English audiences? Surely the singers are not so stupid that they fail to note the real applause their ballads in the English language receive when the foreign songs are finished and the final group gets a belated hearing. They act as if the real business of the recital was to show their versatility in old Italian, standard German and modern French songs. Having proved to their own satisfaction that they are artists of international culture they feel safe in coming down from their exalted rostrum and mingling with the common people by singing ballads in a tongue the multitude understand and of a style that appeals to the national temperament. Sometimes they feel hurt to find that the crowd applauds the native song vociferously and allows the Brahms or Wolf or Debussy or Scriabin or Ravel or Grieg or Strauss number to pass without enthusiasm.

"My song was over their heads" is their comment. Songs are not written for heads, but for hearts, so to speak. No song is over any body's head. It fails only when it does not appeal to the feelings of the hearer. The same may be said of a beautiful face. The beauty that appeals to a Japanese or a Zulu or a Spaniard or a Roumanian may not appeal at all to an Englishman or an American. No one would say, however, that the African beauty was over the heads of the European beholder. It is all a matter of taste. Now we maintain that long established custom causes singers to make at least three quarters of their programs foreign and not in accordance with the national taste. The audiences by long established custom have come to take for granted that three quarters of the program must be foreign and they put up with the familiar custom because it is human nature to walk in a beaten track. We Americans use the French decimal system in counting our money, and often wonder why the English kept to their less regular and more difficult monetary system. Yet we stick tenaciously to the English system of weights and measures notwithstanding the efforts of scientists to make us adopt the French metric system of decimals in our weights and measures as well as in our money. Why do we not adopt it? Because we are creatures of habit first, and of reason a long way after. And it is because we are creatures of habit that we do not rebel against the fourteen foreign songs which always precede the four native songs on our recital programs. So strongly is this habit established among us that most singers would feel that they were sinning against the inexorable canons of fashion were they to sing entirely in the English language during a whole recital. We have often said, and we mean to keep on saying, that audiences do not care a straw about the accomplishment of the artist. All they want is to be entertained.

No one will forgive an artist who bores him, though the artist may sing in all the languages of the Central Powers and the many tongues of the ring of Allies. The greatest bores, in fact, are very often those who have the most skill and the greatest versatility. No man likes to feel that another man is his superior in the mental world or the social world. But every man likes to be entertained. He never objects to having his emotions stirred. He wants the singer to appeal to him. The singer consequently ought to study how to make a strong appeal by using the language the listener understands and the melody that has a national flavor. There are good as well as bad ballads, and the good ones should not be condemned only because they are common ballads with English words. There are many dull, vulgar and unattractive songs with Ger-

man words. They do not injure Brahms and Schumann. There are thousands of silly Italian songs. They do not prevent singers from singing Mercadante, Scarlatti, Cimarosa, Pergolesi, Cherubini. The cheap and trashy songs of France are without number, but they are not the kind the singers choose. Then why should the ballad be neglected simply because there are many weak and sickly sentimental songs among them? In one sense England is better off than the United States, because the Englishman has a better cultivated taste for the middle class song than the American has. In this country nearly all the native songs are either blatant and vulgar or ultra high class in the art song style. The good composers here apparently desire to write songs which will fit the programs that are three quarters foreign.

The average English composer knows that there are ballad concerts galore in England where neither the cloudy altitudes of Brahms nor the vulgar jingles of the mob are permitted and where the sentimental ballad of the "Just a song at twilight" type, and the sea song of the "Nancy Lee" and "Sailing" variety are always in demand. They may not be of a very fine quality, but they are better than the jerky monstrosities of the American vaudeville stage, and they have the advantage of appealing to a far greater public than the highly wrought and over refined art songs of the better American composer. They are the songs of the English and American people of average education and culture. They should be cultivated and gradually improved, but not cast aside for foreign models.

What would the German public say if they were told not to have colonies because they never could equal England as colony builders? Tell them to emigrate to the British colonies if they must leave Germany. Say to them that they never can get the social equality and political liberty of American citizens. Advise them to become Americans if they do not like their own form of government. Would they agree? We think we can hear the polysyllabic profanity and the guttural growls at such proposals. Then go to the Americans and tell them that it is perfectly useless for them to attempt song composition in competition with the Germans who have carried all musical forms and expressions beyond the highest reach of other nations. Do the Americans agree to such a proposal? They do!—or at least the vast majority of them seem to agree. This is the strange part about it. This is why it is so difficult for an American composer to make headway. His hearers have been trained to German models first, French models second, and various other models, but not at all to the style of the native American song.

THE BYSTANDER

The Bystander went to jail last week for the first time in his life. No, admiring friends, do not say "I wonder how he escaped it so long!" He was only in jail for something less than an hour—an interesting hour, though. He did not want to go—but he is glad he went. It was only the insistence of Mrs. MacArthur which took him—Mrs. John R. MacArthur, of New York, Montclair, Vineyard Haven, Paris and the world, she who is head of American music for the National Federation of Music Clubs. Mrs. MacA. goes over to sing and play for the prisoners every Saturday afternoon around supper time, and she drags along any friends on whom she can lay hands, to do something for the men and women who are "in." Like the Bystander, the friends go with reluctance and then remain to thank her for taking them. It is a real treat to see the way the men—and the few women—inmates join in the singing with might, main and full lung power; and the way in which they enjoy the music that is made and the stories that are told for them.

The warden and his wife originated and introduced reform ideas into their institution long before any Thomas Mott Osborne had tried out his yellow journal humanitarianism at Sing Sing or elsewhere. You don't hear about that modest couple, as you did about T. M. O. (Where is he now, by the way?) Nor did the warden of the jail where the Bystander was locked in for an hour consider it necessary to be a make-believe prisoner in order to get the man-in-jail's viewpoint. Nor has he written popular books about prisons in a delicate, "sob-stuff" style. But he has delivered the goods, as one can see by the model neatness of the institution and by the cheerful, interested appearance of the prisoners. Not a sullen face did I see.

However, all that is not what I started in to tell. Everybody sang Zo Elliott's "Long, Long Trail," while the Bystander injured his wrists and fingers trying to play the accompaniment loud enough on a refractory piano. When it was over, I stood up to tell them the story of Zo Elliott and his song and how he tried to get into the army, only to be refused on one of those technical physical defects which have been the bane of so many young men eager and anxious to do their part to help. Friend Donovan was one of the party, it being his regular duty to tell the prisoners some gems from his inexhaustible fund of stories each time he visits. So what I said about Zo Elliott being turned down for enlistment put an impromptu story into A's head, which he related as follows:

Alice Brown was very fond of John Smith. John was

fond of Alice, too; but not of Alice exclusively, for he was a general favorite in the neighborhood and as fond of all the nice girls as they were of him. Alice, being a woman, was jealous. Well—along came the war and John was one of the first to try to enlist, but he was rejected. One day Alice met John's mother on the street and stopped for a chat.

"I hear," said she, "that they've turned John down on account of flat feet."

"Yes," assented John's mother. "That's true."

"Well," rejoined Alice, turning up her nose with a sniff. "I'm not surprised. John's feet have been in nearly every flat for a mile around, so I'm told."

"Pretty good for an impromptu, wasn't it? And since I wrote it, a postal has come from Zo Elliott, written from Camp Vail. He has at last succeeded in convincing the good doctors that he is quite able to do something for Uncle Sam in a practical way, so he is in the service as a radio telegrapher. How many of us are as versatile—able to write anything as good as the "Long, Long Trail" with one hand and run a telegraph key with the other.

Rudolph Ganz has contributed once more to the gayety of nations by telling the Bystander a story—as he does at every encounter—which will now be given to immortal fame by enshrinement in this column. "Who is the most international of dramatists?" demanded Rudolph. The Bystander obligingly gave up the riddle at once and Rudolph then explained that the honor went to Schiller; for the Swiss he wrote "William Tell"; for the Spanish, "Don Carlos"; for the French, "Joan of Arc"; for the English, "Mary Stuart"; for the Italians, "The Bride of Messina"; and for the Germans—"The Robbers!"

Sad news, that of the death of young Jean de Reszke! He was a fine boy, with a delightful, winning personality. I had not seen him since just before the war, but I remember how solicitous his parents were for his welfare when he, though under age at the time, insisted on volunteering at the very commencement of the war. He was slightly wounded in the Battle of the Marne and sent to convalesce at a place not far from St. Germain-en-Laye, a beautiful town on the Seine some few miles below Paris. His parents moved out to St. Germaine to be near him, and it was there, at the famous old hotel, on the equally famous terrace (one of the world's loveliest spots), that I had the pleasure of lunching with Jean de Reszke and Mme. de Reszke. Since then I have not seen them, but my heart goes out to them, as do the hearts of all their thousands of friends, for theirs is indeed a heavy loss. Dulce et decorum est pro patria mori! BYRON HAGEL.

I SEE THAT—

Beatrice Poindexter, pianist, of Kansas City, is in New York.

Mana Zucca, Irene Williams and Nicholas Garagusi appeared at Camp Dix last Sunday.

"America, My Country," by Edouard Hesselburg, master pianist and composer, is being sung extensively.

A fantasy on George Cohan's "Over There" is one of the latest additions to Sousa's repertoire.

Cornelius van Vliet, celebrated cellist, will open a studio at 154 West Seventy-second street, New York City, on September 15.

Oscar Saenger is teaching a term of five weeks at the Chicago Musical College.

Antonia Sawyer, the concert manager, is spending several weeks at her camp, "Illohee," Hartland, Me.

Raymond Wilson, pianist, will be in the future under the management of the Syracuse Musical Bureau.

The conductor of the Orchestral Society of New York, Max Jacobs, has enlisted in the Naval Reserves.

Enrico Caruso, Caroline White and Mischa Elman are among the celebrities who will appear at Ocean Grove this summer.

Sacha Votichenko, the Russian composer, has made an arrangement of the American national anthem.

The Bracale Opera Company is in the midst of a very successful season at the Teatro Municipal in Caracas, Venezuela.

May Peterson is the proud possessor of a collection of military buttons and insignia, received from the boys at various camps.

Mr. and Mrs. Arthur Alexander were recent visitors to San Francisco, Cal.

All of the members of the San Francisco Music Teachers' Association are in favor of a National Conservatory, which subject was discussed at its last meeting.

Louis Victor Saar, foremost composer, has been busy during the year on an important piano study, shortly to be issued by the Willis Music Company, Cincinnati.

The Academy of Fine Arts, France, has awarded the grand prize Monbienne, of 3,000 francs, to M. Marechal.

Rhea Silberta's songs are being sung by Harriet McConnell, the contralto.

Isolde Menges, the English violinist, is inhaling and exhaling ozone in the Rocky Mountains.

Theodore Spiering is continuing to teach his summer class at 2 West Eighty-eighth street, New York City.

"The Mikado" had two weeks' run at the Bishop Theatre, in Oakland, Cal.

Hiram Tuttle, Tacoma's popular baritone, was the soloist at the music festival held in Portland, Ore., June 6, 7 and 8.

Jean Criticos, of Paris, distinguished master of singing, has taken a house in Piedmont, Cal., for the summer.

Edgar Stillman Kelley, the composer, will conduct music courses at the University of California during the summer.

Namara, the young American soprano, has been engaged by Mr. Campanini for next season with the Chicago Opera Association.

The noted cellist, Alwin Schroeder, will again join the Boston Symphony Orchestra next fall for a term of years.

Judson House, tenor, and Harold Land, baritone, two of Foster & David's artists, are now serving in the United States forces.

Olive Fremstad, who is at her summer home in Maine, is to sing at the annual festival at Bridgton on August 4.

Elizabeth Wood, the New York contralto, has fully recovered from her accident and has resumed her duties at the Gould Memorial Church, in Tarrytown, N. Y.

Jacques Grunberg has left New York to enjoy a vacation. Gladys Axman, the American dramatic soprano, is now under the management of Emil Reich.

Marcella Craft, who is famous in the concert and opera field, prefers American audiences better than any other in the entire world.

At the Chicago Musical College, Chicago, Ill., Herbert Witherspoon opened his summer session on June 24.

Clarinet, flute and saxophone players are needed badly in the United States Marine Corps.

The Los Angeles Women's Orchestra played its final program of the season at Blanchard Hall, on Friday afternoon, June 14.

Walter Anderson, the New York concert manager, moved to his new offices on July 1, at 62 West Forty-fifth street, New York.

Zo Elliott's "Long, Long Trail" is being used extensively in community work.

One of the biggest spectacular events ever seen in Cleveland, a pageant, "Freedom for All Forever," was given at Wade Park.

George W. Chadwick's "Land of Our Hearts" is a composition of truly national import.

Several of Mme. Soder-Hueck's artists are using songs by Claude Warford on their programs.

Cleofonte Campanini has secured Alessandro Dolci for his first Italian tenor for the coming season.

The Guilman Organ School has issued an attractive prospectus.

Herbert Witherspoon has opened his summer session of five weeks at the Chicago Musical College.

Today is the anniversary of the birth of Stephen C. Foster who, if alive, would be ninety-two years of age. Lotta Madden, a jazz band and a prize fight recently contested for honors at Camp Upton.

The Ladies' Choral Club, of Newark, N. J., of which A. G. Janpolski is conductor, raised \$150,000 during the recent Liberty Loan drive.

Irene Williams, the soprano, is to tour during the month of August with the Creatore Orchestra. J. H.

CLEVELAND LISTENS TO MANY PUPILS' RECITALS

Pupils of Felix Hughes, Betsy Wyers and Celestine Cornelison Heard—"The Creation" Presented
by Baldwin Wallace College—
Pageant Draws 200,000

Cleveland, Ohio, June 24, 1918.

Twelve pupils were presented at the Hughes' second recital, which took place on the evening of June 11, in the ballroom of the Hotel Statler. Rena Titus, who possesses a beautiful dramatic soprano, rendered in splendid fashion "Depuis le jour," from "Louise"; Cyril Scott's "The Blackbird," and Spross' "Yesterday and Today." Grace Mowry, whose voice is a rich contralto of sympathetic quality, sang delightfully "In Haven" and "Where Corals Lie," from Elgar's "Sea Pictures," and also "Stride la vampa," from "Il Trovatore." Mrs. Walter McCormack, who has a soprano voice of pleasing quality and exceptionally well placed, was heard in "Si mi chiamano Mimi," from "La Bohème," and Beach's "The Year's at the Spring." Mrs. W. C. Wilson repeated three of the songs she sang at the first recital. Leroux's "Le Nil," with violin obbligato by Muriel Abbott, again won much deserved applause. Sir Henry Bishop's "Lo, Here the Gentle Lark" was admirably sung by Alma Harris, the flute obbligato being played by R. I. Griffith. Other pupils appearing were: Mrs. W. E. Francis, Jack Conway, Mrs. Joseph W. Frazer, Mrs. William Madlung, G. W. Lepley, Esther Pridmore and Mrs. G. B. Marty. The last number given by the pupils was the duet from "Madame Butterfly," sung most effectively by Miss Titus and Miss Mowry. Mr. Hughes closed the program with a group of songs by American composers. In his singing he showed unusual interpretation and gave much pleasure to his listeners. The accompaniments were skillfully played by Mrs. Felix Hughes and Winifred Rader.

Betsy Wyers' Pupils

On Friday evening, June 21, Betsy Wyers presented thirteen pupils in recital at the Woman's Club. The program was delightful throughout, being varied as to the numbers and ages of the participants. Miss Wyers' pupils have many striking characteristics, among the most prominent being clean cut technic, excellent tone and good style. Individual players could scarcely be singled out, although the playing of two young pupils deserves especial mention because of their extreme youthfulness and promise. These were Frances Wheeler, who played the first movement of the Clementi sonata in D and a barcarolle by Scharwenka. Helen Bauman was heard in a Bach invention and valse in A minor by Chopin. The Arensky valse for two pianos were artistically played by Janette Hanscom and Estella Gackel. Other pupils appearing were Katherine Halle, Helen Blyth, Eva Joseph, Marion Gates, Henrietta Dippman, Margaret Wurmnest, Bessie Surad, Eva Miller and Margaret Chapman Ingersoll.

Miss Wyers and Miss Goedhart closed the program with Saint-Saëns' variations on a theme by Beethoven.

"Creation" Presented

The Baldwin Wallace College School of Music, Berea, Ohio, Albert Riemenschneider, director, presented as usual its spring oratorio during the commencement week of the college. The soloists for "The Creation" were: Ethel May Bagnall, soprano, Cleveland; Claude Selby, tenor, Cleveland, and William Strassner, bass, Canton, Ohio. Despite the fact that the membership has been depleted in numbers to the extent of almost fifty, the chorus was well balanced and showed even better training than in former years, which is the result of the splendid work done by Mr. Riemenschneider. Much vigor and zeal were shown throughout the entire work, from the beautiful prelude to the final chorus, "Achieved Is the Glorious Work." Leona Hilgen presided at the organ and Gladys Locke at the piano, and both gave excellent support to the chorus.

Pageant Draws 200,000 People

On Friday evening, June 15, one of the biggest spectacular events ever seen in Cleveland was given at Wade Park. The event was a pageant, "Freedom for All Forever," written by Harper Garcia Smyth and presented by the Cleveland Liberty Chorus and assistants. Mr. Smyth has been instrumental in the community singing movement in Cleveland and the pageant was given mainly to promote this interest. There was a chorus of 1,000 voices well supported by an orchestra of 100, conducted by Walter Logan. Besides the pageant, which left little to be desired as far as costumes, scenic and dramatic effects were concerned, the chorus and audience sang many of the patriotic airs with a snap, fervor and deep feeling, which left little doubt as to the patriotism of Clevelanders. It is said that about 200,000 people viewed the pageant.

Cornelison Pupils Presented

Celestine Cornelison's pupils gave a most interesting recital Saturday evening, June 15. Those presented were Annette Kendig, Pearl Grove, Etta Kemper, Elizabeth Armstrong, Rose Bruhn, Emily Buyer, Mrs. Lester Black, Irene Zademack, Emma de Welies, Agnes Warner and Geraldine Canavan. The program consisted of songs by MacDowell, Ross, Elliott, Arne, Clarke, Cadman, Greene, Johns, Nevin, Whelpley, Beach, Branscombe, Rogers, Foote, Spross, Chadwick, Bergen and Tschaiakowsky. Each pupil showed the efficient guidance and excellent instruction of Miss Cornelison.

Sol Marcossion Leaves Town

As in former seasons Sol Marcossion, the well known violinist and teacher, leaves for Chautauqua, N. Y., about July 1, to direct the violin department of the summer Chautauqua Institution. As usual, he will appear in recitals and concerts frequently during the season. On May 31, Mr. Marcossion appeared as soloist at the May Festival given at the Lakewood Congregational Church, Lakewood, Ohio, under the direction of Ira Penniman. On June 8, he played at the Cleveland Art School. At the



FAREWELL PARTY GIVEN BY MARIE MORRISEY TO HER CHOIR MEMBERS OF THE FIFTH AVENUE PRESBYTERIAN CHURCH, NEW YORK.

Reading left to right, back row: Dr. and Mrs. J. F. Chaveau, Frederic Martin, Frank Sealy, organist, Alfred D. Shaw and R. J. Keith. Front row, left to right: Mrs. A. E. Bossé, Miss Morrissey's mother, Mrs. Sealy, Marie Morrissey, Mary Hissem de Moss and Mrs. Frederic Martin. The guests were photographed in the summer garden of her bungalow, which is built on the roof of the Hotel Ramsby, 324 West Eighty-fourth street, New York, one of the unique picture spots of the city, a little world by itself, yet in the heart of the city with a splendid view of the Hudson from Forty-second street to Yonkers. A seven course dinner was served in the dining room of the hotel, and then the hostess and her guests jumped into taxis and went to see "Going Up."

annual meeting of the Men's Music Teachers' Club. Mr. Marcossion was elected president for the ensuing year.

Philharmonic String Quartet in Demand

The Philharmonic String Quartet has been in special demand of late, two of the places being at Lakewood, on the occasion of the production of Coleridge-Taylor's "Hiawatha's Wedding Feast" and at Lake Erie College, Painesville, Ohio, June 17. At this last concert, the quartet had the assistance of Elsa Hoertz-Putt, harpist.

Notes

A students' recital was given Saturday, June 8, at the Baldwin-Wallace College School of Music, Berea, Ohio. The following students appeared: Mary Nickel, Gladys Locke, Wayne Frary, Frances Washing, Beatrice Kriebel, Oscar Goetz, Pauline Snyder, Gordon Sherwood, Marion Bracy, R. Lewis, Martha Brechbill, Mrs. R. H. Richter, Ivy Squire, Leona Hilgen.

The seventeenth annual commencement and concert of the West Side Musical College was held in Chamber of Industry Auditorium, Tuesday evening, June 18.

A program, consisting of Russian and French numbers, was presented by Alice Crane, pianist, and Mrs. Robert Crowell, soprano, at the meeting of the Lecture Recital Club, June 14.

Frances J. Korteuer presented some of her pupils in a recital at the East End Baptist Church on the evening of June 18.

Betsy Wyers will be the pianist at a musicale which will take place at Hotel Sinton, Cincinnati, given by officers of the Ohio Federation of Music Clubs. B. F.

Cincinnati Conservatory Activities

Charlotte Vail, violinist, and Ellen Buttenwieser, pianist, succeeded in interesting a large audience at the Cincinnati Conservatory of Music when they gave a program of Bach (D minor concerto, for two violins, played by Miss Vail, with her teacher, Mozelle Bennett); a group of violin solos, including a brilliant reading of the Vieuxtemps ballade and polonaise, and (played by Miss Buttenwieser, pupil of Jemmie Varde-man) two gavottes from the "English Suites," the A major sonata of Scarlatti, Liszt's "Hungarian" fantasia (accompanied at the second piano by Miss Vorde-man), etc.

Marcian Thalberg presented his pupil, Josephine Grant, in a finely given piano recital. She is a serious, thoughtful pianist. She gave the Beethoven "Appassionata" sonata and a group of Schumann, Rachmaninoff, Campbell-Tipton and Debussy, and closed her program with a cleverly arranged Chopin group—nocturne, B major, op. 9; impromptu, A flat; two etudes, Nos. 13, 19; "Andante Spianato and Polonaise."

Quite out of the ordinary was the program given by Philip Frey, with the assistance of Clara Thomas Ginn, soprano, and Manuel Valles, tenor. Mr. Frey is a mature pianist who plays with authority and invests his interpretations with pronounced individuality. He gave the F sharp minor Schumann sonata with verve and sincere art. His Chopin group also was much admired. Mrs. Ginn and Mrs. Thomas gave two duos, their voices blending delightfully. Both singers are prominent members of Ralph Lyford's opera class and they sang with dramatic intensity and telling effect. Their numbers comprised a novelty, the duo from the third act of Frederick Converse's "Sacrifice" and the well known finale from the first act of "Madam Butterfly."

The piano recital by Florence Spangenberg, pupil of Leo Paalz, attracted a large audience. Miss Spangenberg is a competent young musician who understands how to appeal to her hearers and how to hold their attention. She played the Beethoven "Pathétique" sonata, a Rachmaninoff prelude, the B minor bourée of Bach-Saint-Saëns, the G flat valse of Chopin, and a modern Russian group. Assisting on the program was Violet Sommer, soprano, pupil of John A. Hoffmann. Her charming manner of presenting her songs brought her much applause.

Romilda Stall, pupil of Marcian Thalberg, appeared in a piano recital, playing well a taxing program, listened to with unvarying interest.

A program calling forth much interest was that given by voice pupils of Frances Moses. They again sustained their usual standard of excellence, and some of the voices presented aroused enthusiasm and interest. The participants were Mildred Hutzler, Isabel Hannaford, Alice G. Massman and Mildred Rohe.

Helma Hansen presented her pupils in another successful recital. Those who appeared were Rodney McKenzie, Everett Clawson, Evelyn Rothert, Donna Louise Lamb, Gordon Burman, Charlotte Bauer, Octavia Reed Spencer, Pauline Longini, Marie Weiland, Ruth Kluber, Lena Longini, Elberta Clawson, Martha Seifried, Lysle Gladys Drake and Alma Lubin.

Marian Kitchell, lyric soprano, pleased a large audience at the Cincinnati Conservatory of Music recently with a well arranged program. Miss Kitchell (pupil of Frances Moses and Thomas J. Kelly) reflected the training of her preceptors in her artistic singing. Marion Deuel (pupil of Theodor Bohlmann) was the assistant of the evening, and disclosed much talent and temperament in a Chopin group and the Saint-Saëns "Rhapsodie d'Auvergne." Elizabeth Barbour accompanied Miss Kitchell splendidly.

Elsie Barge (pupil of Theodor Bohlmann) was heard in a graduation recital. Her unusual program comprised two ensemble works—Beethoven's A major sonata, for piano and violin, and the Schumann quintet—in addition to the F minor fantasia of Chopin and Liszt's twelfth Hungarian rhapsody. Miss Barge has a decided aptitude for ensemble playing. In the quintet the strings were assigned to Herbert Silbersack, Mildred Vause, Peter Froehlich and Cleo Peck. Miss Barge's tone is rich and sympathetic, and her technic clear and adaptable.

A song recital given by Mrs. William A. Evans drew a large audience. Mrs. Evans is a contralto of superior qualities, with a flexible voice of unusual range. In addition to a finely rendered aria from "Stabat Mater" of Rossini, she gave Louis Victor Saar's "Three Persian Songs," Mary Turner Salter's "Lyrics from Sappho" and Elgar's "Sea Pictures." It was a happy choice and arrangement of program, and brought the concert giver much applause. Mozelle Bennett, violinist, interpolated a finely played group of violin solos. Mrs. Evans and Miss Bennett are pupils, respectively, of John A. Hoffmann and Pier Tirin-delli.

Among the junior members of the faculty of the Cincinnati Conservatory of Music none has been more progressive or achieved greater results than Jemmie Varde-man, who has presented a generous quota of finely trained young pupils in various recitals this season. On Tuesday afternoon of the past week little Virginia Brooks Gilbert gave a remarkable account of her carefully nurtured talent, winning much admiration both for herself and for her capable instructor. R. F. S.

DENVER, COL.

Denver, Colo., June 30, 1918.

The Paulist Choristers—100 strong—have captured Denver. Four appearances of these well trained visiting lads have proved delightful. The soloists are excellent and the choral ensemble unusual. Well trained boy voices have inimitable charm. These young people are touring for patriotic purposes.

Three young boys under twelve, from Fort Collins, raised \$60 for the Red Cross lately. Ronald Hutton, James Kezer and Munroe Kezer organized a musicale and circus, admission being 5 cents. Some one suggested their liability to the war tax, so they consulted the authorities. The result was much publicity and interest among grownups, who helped in community singing of patriotic airs, etc, but the boys managed the street parade.

Every Shetland pony in town was commandeered and small wagons transformed into animal cages. That the fierce beasts were cats, chickens and dogs added rather than detracted from the interest. The circus proper was held in the large stable of the United States experiment station, where the crowd that attended was much too large for the accommodations. As a finish to the performance, a race was given on the track where the animals of the station are exercised. It was the most exciting sporting event Fort Collins has seen this year.

The "Ad" Club of this city is sponsor for a \$5,000 navy fund. To raise the amount the Elks will repeat their big minstrel success of two weeks ago at the Auditorium, with help from such professional stars as will be volunteered by the Tabor and Empress theatres. R. Jefferson Hall will direct.

The Colorado Infantry Band (107th Colorado), augmented by a number of California musicians, are the guests of Denver, to help carry the War Stamp drive "over the top." The lads from Camp Kearny will be here all week.

June 17 an interesting concert was given in the Knights of Columbus Hall by Lucile du Pré, violinist; L. Jones, tenor, and the Colorado Fuel and Iron Company's Orchestra.

The band concerts at City Park are having record breaking audiences, 20,000 being a conservative estimate. Cavallo understands the art of giving programs that are popular, good and not trashy. Rose McGrew (Schomberg) was soloist for the week past. Her fresh vibrant soprano carries superbly. The bandstand has a new lighting system and a new coat of paint.

Denver's Fourth of July celebration will be held in City Park this year. It is planned to have band music, singing by the municipal chorus, reading of the Declaration of Independence and a message from President Wilson, and brief speeches. The Boy Scouts and the Highlanders will participate. All the music will be patriotic and there will be more general singing than usual.

The national airs of the Allies will be included. Governor Gunter and Mayor Mills will take part and the public generally will be asked to attend and participate. The program conforms to the wishes of the National Council of Defense as outlined to the State council.

Ursula Deitrich, a young Denver pianist, who has been demonstrating for the Apollo reproducing piano in many cities, is spending her vacation at home.

Reminiscent of the traditionary days when the rocks and forests of the mountain peaks formed the natural lodge rooms of the ancient Masons, Palestine Lodge, U. D., recently organized and now acting under dispensation granted by Grand Master L. D. Crain, will hold memorial services in honor of St. John the Baptist Sunday afternoon, at 4 o'clock, June 23, on top of Mount Genesee.

ADELAIDE
FISCHER

"One of the really interesting singers of to-day."

Are you going to hear her?

Exclusive Management:

Winton & Livingston, Inc., Aeolian Hall, New York

THE LADIES' CHORAL ACTIVE

The drygoods house of L. S. Plaut & Co., Newark, N. J., is to be complimented upon the excellent work being accomplished by the Ladies' Choral, under the able direction of A. G. Janpolski. The organization is composed of fifty voices, all employees of this company. During the past winter between thirty and forty concerts have been given, appearances having been made in many of the New York theatres. They have sung for the Chamber of Commerce and in the interest of the Red Cross (\$150,000 being raised for this cause), the Liberty Loan campaign, etc. The Mayor of New Jersey is said to have complimented them on their work, and many men prominent in the commercial and musical world have remarked upon the beautiful tone and the excellent ensemble of the performers, the whole effect being very much more like that produced by a professional choral body than by an amateur

organization, most of the members of which have had no individual vocal training. Mr. Janpolski is planning to make next season's work even more of an artistic success. Concerts will be given, and cantatas and possibly some lighter works sung. All the expenses entailed in connection with the carrying on of this work, including the music, the paying of a trained conductor such as Mr. Janpolski, etc., are borne by Mr. Plaut. Much is heard in these days of Uncle Sam's policy in making his boys good singers as well as good fighters, and it is gratifying in this connection to know that Mr. Plaut is following Uncle Sam's example, in that he is making of his employees singing salespeople—in other words, "keeping the home fires burning."



SOME MEMBERS OF THE LADIES CHORAL CLUB, OF NEWARK, N. J.

This society, of which A. G. Janpolski is conductor, raised \$150,000 during the Liberty Loan drive. Most of the ladies also sing in the Newark Festival Chorus. The insert shows Mr. Janpolski in uniform, at the Wissahickon Barracks, Cape May, N. J., where he is singing instructor.

The lodge will be assisted by the Capitol Heights Presbyterian Church.

St. John the Baptist is a patron saint of Masonry. June 24 is the day named in his honor, and it is the custom of Masons to observe it with simple religious services on the Sunday nearest to that date.

Church Choir to Sing

The impressiveness of the exercises amid natural surroundings will be enhanced by music provided by the church choir, accompanied by a small organ which will be conveyed to the top of the mountain for the purpose.

The program, as tentatively arranged, is as follows: Organ prelude; doxology; invocation by the Rev. Louis S. Hall, secretary; Lord's Prayer; hymn, "How Firm a Foundation"; Scripture; address, "Why Masons Worship," by Charles S. Lambie, senior warden; anthem by the choir; poem, by Arthur Chapman, member of the lodge; address, "John the Baptist, Patron of Masonry," by Chaplain Hills; solo, by Albert Holt; hymn, "Onward, Christian Soldiers"; benediction.

The Sheltering Home for Jewish Children dedicates its new annex June 30 with the following program: Invocation, Rabbi A. Braude; presentation of the key to the building, David D. Harlam, chairman of the building committee; acceptance of the key, Mrs. J. N. Lorber, president of the home; violin solo, Arthur Baunty Lorber; address, Mayor W. F. R. Mills; vocal solo, Mrs. William Archenhold; address, Rabbi William S. Friedman; vocal solo, Mathilde Prezant; address, Dr. Emanuel Friedman; song, "America," children of the home, and benediction, Rabbi S. Halpern.

Mathilde Prezant, who figures on this program, is a young soprano who possesses sufficient voice of lovely quality upon which to base a high grade professional career.

Among the manifold Hebrew charities of this generous western city, is the care of tubercular patients. The Jewish Hospital cures them without cost, but often an "arrested case" suffers in the interim between leaving the institution and being able to take up bread earning. Tuesday evening, at the Woman's Club Auditorium, a benefit concert will be given, the purpose of which is to help such convalescents.

On June 17, Mrs. Flournoy Rivers entertained a coterie of friends and pupils with an "Ampico" recital. Through the courtesy of the McKannon Piano Company, a Knabe grand piano and a concert program comprising ten great pianists was enjoyed. For the benefit of the students present Mrs. Rivers gave the nationality of each artist, a bit of his biography, his picture, and a word or so concerning his style, pedaling, tone, school, etc. The artists were: Hofmann, Ornstein, Saint-Saëns, Godowsky, Hambourg, Carrefio, Gabrilowitsch, Adler, Busoni and Bauer. The guests were: Mmes. Richard Crawford Campbell, Frank Nelles, Riggs, Spandow, Horace Bennett, Charles Howe, Lee Scofield, Quarles, James Rae Arneill, Misses Ann Arneill, Gladys, Virginia and Marguerite Bennett, Helen Love, Helen Guild, Margaret Gilchrist, Virginia Quarles, Bonnye Deal, Lillian Bauer, Elise Richards, Katherine Campbell and Fifi Spandow.

Mrs. (David) Florence Lamont Abramowitz was hostess on June 22, to the following guest list: Mmes. Spandow,

Fuller, Cavallo, Eller, Rivers, Montrose, Misses Hattie Louise Simms, Fifi Spandow and Master William Crawford Eller. The occasion was a musical tea. The hostess sang a group of negro spirituals, Mrs. Eller gave a number and encore, Fifi Spandow played four modern Russian numbers with the poise, power and orchestral richness that make her pianism remarkable. But the interest of the afternoon centered in William Crawford Eller, aged three! Nothing had been said about prodigies; Master Billy seemed just a well groomed, well behaved baby with a serious, sensible face, until he was asked to sing! The infant, whose curly head was level with the Steinway keys, and whose tiny white shod feet were half the length of your hand, got up with uncanny dignity, saluted (hand to curls) and began "Caro Mio Ben"! And he gave encores and encores. He knew the game! Then the guests were shown his marvelous intervalic instincts—his ear and tonal memory! When the accompanist would pitch him a little high, he would drop an octave without losing a second's beat. His rhythm, pitch and intervalic instinct were simply amazing! He is certainly a prodigy—not vocal so much as musical! He is no pink and white dimpled baby. His dark, irregular sensitive little face is serious, and holds the uncanny gravity of genius.

Much interest is being manifested in Colorado over the question of school credits for music study. The Women's Club will take hold of the subject this autumn and give it such time as they can spare from war work, and the drives for the Government, the Thrift Stamps and the Red Cross.

Student recitals have occurred lately in the studios of the Tracy, Mr. Stauffer, Mrs. Smislaert, and Miss Saunders.

L. A. R.

Baritone Sorrentino

A recent publication using a picture of Sorrentino, the young tenor, labels it "Baritone Sorrentino," leading some to think that perhaps Umberto Sorrentino, tenor, has a twin brother who sings baritone. Umberto Sorrentino is sui generis, the only singing Sorrentino, and his representative for operatic matters is Anthony Bagarozz, while D. Palmer, 225 West End avenue, New York, looks after his concert interests.

ANTOINETTE WARD PIANO HARMONY

CONCENTRATION developed. MEMORY trained. TONE PRODUCTION on SCIENTIFIC BASIS. ALL TECHNICAL RESTRICTION ELIMINATED. SPECIAL HAND DEVELOPMENT MAKES ANY HAND a "PIANO HAND." READING made ACCURATE and RAPID. Thoroughly MUSICAL Interpretation.

Opportunities for important public appearances assured. Special Courses for Teachers.

Phone 9630 VAN DYCK STUDIOS Eighth Ave. at 56th St. COLUMBUS NEW YORK

THE MUSICAL COURIER'S SUMMER DIRECTORY OF MUSICIANS

ABERNATHY, Emerson, Queen Charlotte City, Graham Island, B. C., Canada
Alda, Frances, Glen Cove, L. I.
Amato, Pasquale, Far Rockaway, L. I.
Arden, Cecil, Long Branch, N. J.
Arcus, Franz, Hood River, Portland, Ore.
Atwood, Martha, New York City
Auer, Leopold, Lake George, N. Y.

BALDWIN, Ralph L., Haydenville, Mass.
Bellmann, H. H., Denver, Colo.
Bernstein, Eugene, Belmar, N. J.
Bloch, Alexander, Lake George, N. Y.
Bristol, E. E., Harrison, Me.
Brown, Eddy, Lake Okeola Inn, Jefferson Valley, N. Y.
Butler, Harold L., Estes Park, Colo.
Buzzi-Pecchia, A., Long Branch, N. J.

CALLENDAAR, Mary R., Stonington, Conn.
Carlson, Mrs. C. O., Woods Hole, Mass.
Caruso, Enrico, New York City
Case, Anna, Mamaroneck, N. Y.
Charlier, Marcel, Harbor View Beach, So. Norwalk, Conn.
Charlton, Loudon, Winsted, Conn.
Church, Bernice C., St. Joseph, Mich.
Cobb, May Marshall, Nantucket, Mass.
Colton, W. R., Lake George, N. Y.
Cornell, A. V., Round Lake, Saratoga Co., N. Y.
Cox, W. Ralph, Peterborough, N. H.
Craft, Marcella, Riverside, Cal.
Criticos, Jean, Piedmont, Cal.
Curci, Mario, Pine Hill, Catskill Mountains

DAHL, H. S., Esmond, N. Dak.
David, Annie Louise, Mattapan, Mass.
Didur, Adamo, Springlake, N. J.

GABRILOWITSCH, Clara Clemens, Seal Harbor, Me.
Gabrilowitsch, Ossip, Seal Harbor, Me.
Galli-Curci, Amelita, Pine Hill, Catskill Mountains
Ganz, Rudolph, Naples, Me.
Gardner, Grace G., Hillsboro, Ohio
Garrison, Mabel, Highland Park, Ill.
Gates, Lucy, Logan, Utah
Gatti-Casazza, Giulio, Glen Cove, L. I.
Given, Thelma, Lake George, N. Y.
Grant-Schaeffer, G. A., Beebe Junction, P. Q., Canada

HACKETT, Arthur, Lake Winnepesaukee, Alton, N. H.
Hackett, Mrs. Arthur, Lake Winnepesaukee, Alton, N. H.
Hageman, Richard, Glencoe, Ill.
Handbury, Miss V., Lake Placid, N. Y.
Harris, George, Jr., Bar Harbor, Me.
Havens, Mrs. Charles E., Webster, Mass.
Heifetz, Jascha, Narragansett Pier, R. I.
Hempel, Frieda, The Larches, Lake Placid, Adirondack Mountains
Hill, Jessie Fenner, Crooked Lake, Averill Park, N. Y.
Homer, Louise, Bolton, Lake George, N. Y.
Huber, Daniel, Jr., Mt. Pocono, Pa.

JONAS, Alberto, Rockaway Park, L. I.

What Annie Friedberg's Artists Are Doing During the Summer

Alice Nielsen is at her summer home in Harrison, Me., and besides singing at the Saco Valley Festival, is enjoying a rest in her beautiful country place.

Mabel Beddoe is at Muskoko Lake, Canada, taking a rest after a busy season and singing at some camp concerts.

Neira Riegger will spend two months at her old home in Perry, N. Y., enjoying all outdoor life, and preparing her program for her first New York recital next season.

Tina Lerner is to make a continuous vaudeville tour during the entire summer.

Edwin Hughes, besides having a summer class in New York, is taking occasional fishing trips.

Alfred Kastner is enjoying the ocean on Long Island. Leo Schulz prefers the mountain air, and is at his beautiful home in the Catskills.

Heinrich Meyn is in the mountains at his country home. Matja Niessen-Stone enjoys the sea air at Quogue, L. I. Alois Trika is staying on Long Island, but comes to New York to attend to his big summer class.

Mario Laurenti will spend one month in the mountains and later will go to the North Shore of Massachusetts.

Leila Holterhoff is spending her first summer in New York City.

The Scranton Keystone Concert Course

The Scranton (Pa.) Republican, of June 14, devotes practically two columns to the Keystone Concert Chorus, directed by Chauncey C. Hand. The double column caption signifies the importance of the announcement. "Some of the world's greatest artists come to Scranton" it reads, and for one of the sub-headings, states, "Scranton Recognized as One of the Leading Musical Centers of This Country." Among other things, the article says that "encouraged by the splendid support given the Keystone Series of 1917-18, the management has secured a list of attractions that surpass any yet offered Scranton music lovers, and the coming season promises to be a most brilliant one. A series of five subscription concerts will be given in Town Hall, and two special events will be presented at the 13th Regiment Armory." Then follows detailed comment on the artists to be presented. These are, together with their appearances, as follows: Jascha Heifetz, violinist, Monday evening, October 28, 1918; Rudolph

KAUFMANN, Minna, Pittsburgh, Pa.
Kneisel, Franz, Blue Hill, Me.

LAMBERT, Alexander, Avon, N. J.
Lang, Margaret R., New Boston, N. H.
Levitzi, Mischa, Avon-by-the-Sea, N. J.
Liebling, Max, Margaretville, N. Y.
Lindgren, Lydia, Rowayton, Conn.
Lulek, Dr. Fery L., Long Beach, L. I.

MARTINELLI, Giovanni, Monroe, Orange Co., N. Y.
Martucci, Umberto, Rockaway Beach, Long Island, N. Y.
McCormack, John, Noroton, Conn.
Mees, Dr. Arthur, Morrisville, Vt.
Mero, Yolanda, New City, N. Y.
Milholland, Vida, Meadowmont, Wadhams, Essex Co., N. Y.

NASH, Francis, Heath, Franklin Co., Mass.
Niessen-Stone, Matja, Quogue, L. I.

OBERHOFFER, Emil, Route 1, Savage, Minn.

PEASE, Florence L., New Canaan, Conn.

RAINSFORD, June, Edgefield, S. C.
Rathisbon-Williams, Nina, North Long Branch, N. J.
Riesberg, F. W., Norwich, N. Y.
Romero, Miss J., Strand Beach, Conn.
Rosen, Max, Lake George, N. Y.
Ruemmel, Alice, Lake George, N. Y.

SANDBY, Herman, Bar Harbor, Me.
Seidel, Toscha, Lake George, N. Y.
Schels, Edward B., Longs Peak, P. O. Estes Park, Colo.
Seagle, Oscar, Schroon Lake, N. Y.
Sieveking, Martinus, Ventnor, N. J.
Sokoloff, Nicolai, Westport, Conn.
Sparkes, Lenora, Amityville, L. I.
Spencer, Allen, Wequetonsing, Mich.
Stokowski, Leopold, Seal Harbor, Me.
Stanley, Helen, Winsted, Conn.
Stillman, Louis, Bradley Beach, N. J.
Sylvia, Marguerita, Lake Mahopac, N. Y.

TAUSCHER, Mme. J. Galski, Schroon Lake, Essex Co., N. Y.
Tenny, Gena Branscombe, Picton, Ont., Canada

VALERI, Delia, Nepositt, L. I.

WADLER, Mayo, Rockport, Mass.
Wilson, Raymond, Oxford, Pa.
Witherspoon, Florence Hinkle, Darien, Conn.
Witherspoon, Herbert, Darien, Conn.
Wood, Elizabeth, Perry, N. Y.
Wycoff, Eva E., Ashland, Wis.

ZIMBALIST, Efrem, Lake George, N. Y.

Ganz, pianist, and Reinald Werrenrath, baritone, Monday evening, December 9, 1918; Louise Homer, contralto, Thursday evening, February 6, 1919; New York Symphony Orchestra, Monday evening, March 3, 1919; Frances Alda, soprano, Monday evening, April 21, 1919; at the 13th Regiment Armory, John McCormack, tenor, Thursday evening, January 23, 1919, and Amelita Galli-Curci, soprano, Tuesday evening, October 1, 1918.

Mr. Hand will enter the service shortly. During his absence, however, Saidee Kaiser will look after his interests in Scranton. She has had experience in this line in the past, assuring adequate attention to such interests.

Mr. Hand will doubtless be active in promoting musical events in the camps as his experience in this direction makes him particularly fitted for that.

John Barnes Wells in Demand

John Barnes Wells is one of the artists who has the habit of making good at every appearance, and his managers, Foster & David, are constantly in receipt of inquiries for his services, even during the summer months. On July 11 Mr. Wells will give a recital at the Kent State Normal College, Kent, Ohio, and August 9 he will appear in joint recital with Annie Louise David, at Lakeside, Ohio. These two artists will continue their popular recitals on tour next season.

Clubs Named by Cadman

The Schubert Club of Los Angeles is no more—that is, so far as the former name is concerned. This loyal American organization objected to a name that in any way reflected the German Empire while the war lasts, and so when they were looking around for an appropriate cognomen, it happened that Charles Wakefield Cadman was telephoned to. He immediately suggested the "Wa Wan Club" as a suitable name, partly through compliment to his friend, Arthur Farwell, early exponent of things Indian, and partly to Alice Fletcher, the student of the Omaha Indians. The word "Wa Wan" means "to sing" or to express oneself through the medium of music, and in the Wa Wan ceremony of the Indians it has even a greater and more beautiful significance. Thus the Los Angeles club now carries a thoroughly American name. The club starts off with a new lease on life, and all the members seem to be enthusiastic over the change which



The above Tafel gown, which caused a sensation at the recent Ritz-Carlton Fashion Fete on May 15, is of orchid soft faille enobased with silver wheat. It is oddly draped to one side, the other side being finished with ornamental stones. Nor was the back neglected—for a broad panel of tulle falls from the shoulder, which is finished with a deep fringe of pearls and rhinestones. This train (as illustrated) can be used as a scarf. When Mme. Tafel designed the model, she did so with a view of making it appropriate for concert wear.

was also approved by the scholar and Americanist, Charles F. Lummis, of that city.

Zucca Pieces at Morning Musicales

A Saturday morning musical program, given at the home of Mana Zucca, New York City, June 29, was presented as follows: Soprano, "Two Little Stars," "Love's Coming," Marjorie Knight; tenor, "If Flowers Could Speak," Mr. Israeloff; piano, "Poeme," Adeline Fisher; piano, Capriccio, Hedwig Spielter; piano, "Valse Brillante," Anna Halpan; soprano, "Sleep, My Darling," "A-Whispering," Ella Palow; violin, "Novelette," ballad and caprice, Nicolas Garagusi.

Georges Clemenceau, Premier of France, was made a member of the Society of Authors and Composers and accepted the honor. He is the author of "Voile du bonheur," which served as the basis of the libretto for an opera by Charles Pons, "Voile," a work that had a genuine success at the Opéra-Comique.

OPPORTUNITIES

FOR SALE—A well established school of music in Greater New York. Reasonable terms can be arranged. This is a good opportunity for a piano teacher to acquire a good school of music. Address: "S. L. A.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—Male accompanist by a well known cellist. Address "E. C.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—For a Western City, a woman violinist, teacher and player. Must be young and capable. Address: "P. L. D.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

OPPORTUNITY FOR A SINGER to obtain a free scholarship. An arrangement has been made with a well known vocal teacher in New York City to give instruction in singing to a talented young lady preparatory for concert and opera. A contralto preferred. The pupil must

be talented and under thirty years of age and have a good natural voice. Instruction will be given absolutely free for three years to a deserving and talented pupil. This offers an opportunity to some one possessing talent to obtain free instruction. Address, "D. S. A.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED—An important conservatory in New York state is seeking a director for its violin department. Must be teacher

of the first rank and soloist of established reputation. Address: "O. H.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

TEACHERS WANTED—The following male teachers are wanted by a well known conservatory in the Middle West: I. A teacher of voice to take charge of vocal department; must be able to sing in public. II. Teacher of piano and organ. III. Teacher of violin. Address "N. E. K.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

NOVEL "THRIFT STAMP NIGHT" FEATURES BOSTON "POP" CONCERTS

Box Office Sold 6,470 Stamps Before Performance—"Italian Night" "Request Night" and "Navy Night" Also Enliven Week—Doris Bowen Engaged for Lockport—Raymond Havens Plays in Maine—Two Concerts for North Shore

Boston, Mass., June 29, 1918.

Through the kindness of Major Henry L. Higginson, who donated the use of the hall, and the members of the regular orchestra of seventy-five players, there was a "pop" concert Sunday evening, June 30, in Symphony Hall for the benefit of the War Savings Drive. Regular ticket prices prevailed, but all who went received back enough thrift stamps to equal their payments. In other words, the concert really was free, with the provision that the stamps must be purchased to help the drive along. Conductor Jacchia, the orchestra and the hall attaches volunteered their services. When the idea was suggested to Mr. Jacchia, he said:

"It will be not only my pleasure to give the concert, but I regard it as a duty. I am an Italian and, living in this country, I realize what devoted aid the United States has brought to the Allies, and always am I ready to do my bit toward the great cause for which we are fighting. And now that the Italian army is so gallantly blocking the Austrian advance, it gives me even greater pleasure to be able to do this. The members of the orchestra consented at once to the proposition, although playing in a concert here on Sunday night has entailed considerable sacrifice for some of them. I have made a program which I think is appropriate to the occasion, and is so popular in character that it will appeal to all classes of music lovers."

Every seat was taken before Saturday night, and hosts of people were turned away. The box office sold 6,470 stamps before the performance began—all that had been provided for sale at the hall, before the twenty young women, under the direction of Marion Sprague, had begun their drive through the audience. Superintendent Cullis, of the Back Bay postoffice, was called, and made a hurried trip to his office, where he issued \$3,000 worth of additional stamps, into which the enthusiastic audience made great inroads.

Last week also contained three other nights of unusual interest and capacity audiences. Monday evening, June 24, the second and last Italian Night of the season. The Dante Alighieri Society of Boston attended in a body. Conductor Jacchia cleverly built a program so that the titles formed the acrostic "Italian Night." There were several incidental solos, all by Italian members of the orchestra, Mr. Gerardi, violinist; Mr. Cella, harpist, Mr. Vannini, clarinetist; Mr. Nappi, trumpet, and Mr. Belgiorno, trombone. Mr. Gerardi was a pupil of the late Placido Fiumara, who was a member of the orchestra for many years, and then of Charles Martin Loeffler.

Wednesday brought the annual Request program. Never since the custom of giving a Request Night began has a conductor received so many letters as came for Mr. Jacchia this year. The total number ran close to 1,000. One of the extras was the Volga "Boat Song," which Mr. Jacchia had himself orchestrated purposely for this occasion. The program in its entirety was as follows:

Coronation March.....Meyerbeer
Overture, "William Tell".....Rossini
Prelude in C sharp minor.....Rachmaninoff
Fantasia, "Madama Butterfly".....Puccini
Suite from "Carmen".....Bizet
(a) March of the Smugglers.
(b) Toreador's Song.
(c) Gypsy Dance.
Largo.....Handel
(Solo violin, harp and organ)
Tarentelle.....Jacchia
Overture, "1812".....Tchaikowsky
The Star Spangled Banner.....Liszt
Second Hungarian Rhapsody.....Liszt
Minuet.....Busoni
Waltz, "On the Beautiful Blue Danube".....Strauss
Keep the Home Fires Burning.....Novello
EXTRAS
Rust Song of the Volga.
Intermezzo from "The Jewels of the Madonna."
Rêve Angélique.
March of the Little Lead Soldiers.
Over There.

The gayest and most festive occasion of the week was Navy Night, which followed the navy sports at the Charles River Basin Saturday afternoon. A large number of officers and men came to the concert, and a special effort was made to entertain them. Captain Rush, commandant

of the Charlestown Navy Yard, had delegated to Chief Squires the decoration of Symphony Hall with navy flags, and the innumerable flags and pennants that seemed to be everywhere helped make Navy Night one of the most attractive events of the season. Rear Admiral Wood, with his staff, and a party of twenty were present. Captain Rush was represented by Ensigns Woodruff and Griswold, of his staff. The huge crowd was very enthusiastic.

The thirty-third season of the "pop" concerts will come to an end next Saturday evening, July 6. In many respects it has been the most successful season these concerts have ever enjoyed. Notable among the special nights were the Red Cross Night, the night when the Blue Devils were present, the night when the French Military Band was a guest, the special concert given a week ago to open the Thrift Stamp campaign, Request Night last Wednesday, and Navy Night, Saturday.

Doris Bowen Engaged for Lockport

Doris Bowen, the lyric coloratura soprano who recently returned from many years of study and singing in Europe, is to make her American debut at the National American Music Festival, which is to be held at Lockport, N. Y., in September. Mme. Bowen is heralded in the Lockport announcement as a "... splendid singer who possesses a voice of unusual range, flexibility and beautiful quality. She has practical musicianship, acquired through study with such eminent teachers as Whitney, of Boston; Saenger, of New York; Lombardi, of Florence; Sebastane, of Naples, and Bouhy, of Paris. This, her first season in America as a concert artist, has made it apparent that she is just the sort of an artist who becomes a favorite on our concert stage."

Raymond Havens Plays for Red Cross in Maine

Raymond Havens, the talented young pianist who has just completed his most successful season, stimulated a huge crowd to great enthusiasm at a Red Cross concert Wednesday afternoon, June 19, in Brunswick, Me. The throng of 2,000 people who were present included Governor Milliken, Kate Douglas Wiggin, President Sills, of Bowdoin, and the faculty of that college. The Thomas Worcester Hyde Athletic Building, where the concert was given, held a capacity audience. Mr. Havens was assisted by Constance Purdy, contralto, and Romilly Johnson, baritone.

Chopin's ballade in G minor, etude in F major and prelude in B flat, and Liszt's "Campanella" constituted Mr. Havens' first group and gave him an opportunity to display his prodigious technic, beautiful tone and interpretative ability. His second group included Liszt's etude in D flat and Chabrier's "Espana."

It was Mr. Havens' second appearance in Brunswick this season, and the hearty applause of his hearers indicated that he is a favorite there.

Two Musicales for North Shore

Two musicales are to be given on the North Shore by Charlotte Head Allen, the entire proceeds from which are to be devoted to the purposes of the American Red Cross. The first musicale will be given Friday afternoon, July 19, at the summer home of Mrs. Godfrey L. Cabot, at Beverly Farms; and the second one, Friday afternoon, August 2, at the Manchester estate of Mrs. James Henry Lanchester. Both musicales will begin at 4 o'clock.

The artists will include Irene Williams, soprano, who made her debut in New York last spring; Aline van Barentzen, pianist, who has played in both Europe and America; Laura C. Littlefield, soprano, who has sung at the symphony concerts; Ralph Osborne, baritone, who has sung at court concerts at Buckingham Palace, London, and Mrs. Dudley Fitts, who will be accompanist. Tickets may be procured of Miss Allen at 57 Cypress street, Brookline.

COLES.

Marcella Craft Prefers American Audiences

Marcella Craft came back from Europe when the war broke out and has made for herself an individual place in the concert and opera field. After singing her way into the hearts of the American public each season she returns for the summer to her home in Riverside, California, with her parents. Before leaving for the West, however, Miss Craft discussed the Americans as a musical public.

"Naturally," she said, "I like my American audiences better than any other in the entire world. I am prejudiced and want to remain so for many reasons which make my prejudice a logical one."

"The public here demands much more from its sons and daughters than from the foreigners who come from France, Spain, England or Italy. That makes our standard higher and our ideals very clear as we look ahead. Now, the American girl who wants a successful career here has to be a linguist. She can't mispronounce her French, her Italian or her English, and she must sing and speak like a native! As you know, we do not demand as much from the Italian or French singers who come here. And as for their speaking our English—well, we are amused and pleased with their various accents!"

The critics of various cities have said that Miss Craft could lose her singing voice and still be one of the finest actresses before the public. When asked about this the singer revealed certain secrets of her technic.

"Of course I am an actress as well as a singer. I had the good luck to study with Francisco Mottino when I went to Italy as a student. He was a co-student with the famous Tomaso Salvini and Ristori. I studied acting technically, and so thoroughly that everything I do on the stage is the result of a subconscious thought. On the stage I completely forget that I am Marcella Craft. I can be or

do anything a role requires because I am no longer myself. I am all 'Butterfly,' all 'Traviata,' all 'Salome' when singing the roles. In giving a portrayal of a role to the public, one is giving an idea, one is giving the mentality of the 'Salome' or the 'Butterfly.' The body must always be subjective to the mentality of a role. I have little use for an actor who chooses a role just to suit his own personality. That person is not an actor. The great actors and actresses of all times have been the ones who can make their publics forget them and their famous names and see only the character they are portraying."

Leon Ziporkin an Unique Virtuoso

Leon Ziporkin, a young Russian, born in Moscow, Russia, after a few years of study of the violin with his father, was ready to enter the Moscow Conservatory. However, the boy was not enthusiastic over studying the violin, and at the age of twelve he started his practice on the contra basso. His interest was so great and he displayed so much talent on this instrument that he was accepted as a pupil of Sergei Kussewitzki. Mr. Ziporkin graduated from the Moscow Conservatory with highest honors, and on touring through Europe won the praise and



LEON ZIPORKIN,
Russian contra-basso virtuoso.

admiration of the critics as well as the public. After several years' experience in Europe, Mr. Ziporkin came to this country, where in the past two years he has worked himself up in the musical world as an artist of exceptional ability. The instrument on which he performs is called the contra basso, and there are now only two in America who have the ability to do solo work on this particular instrument. Mr. Ziporkin has appeared as soloist on many occasions during the past two years, and his large, luscious tone, technic and interpretation have won for him the recognition of the public. He is booked to appear at a number of concerts next fall, and will be heard in recital at Aeolian Hall, New York. He is under the management of Emil Reich, New York.

Witherspoon Opens Chicago Session

Herbert Witherspoon opened his summer session of five weeks on June 24 at the Chicago Musical College, Chicago, Ill.

In the fall Mr. Witherspoon will occupy new studios at 44 West Eighty-sixth street, New York. He will resume teaching there on September 30.

The following will assist him in his work: Graham Reed, assistant voice teacher; Jacques Coint, teacher of acting (opera classes); Edith W. Griffing and Marion Sims, accompanists; George A. Wedge, theory and harmony; Vito Padula, Italian, Louise de Ginsheim and Sara Margel, French, with frequent lectures by Arthur Mees and Mr. Witherspoon.

Mr. Witherspoon will again hold a repertoire class for opera, oratorio and concert.

Mme. Fremstad at Bridgton

Olive Fremstad, now at her summer home in Maine, where she will remain until early fall, is to sing at the annual festival at Bridgton on August 4.

ARTHUR J. HUBBARD VOCAL INSTRUCTOR
Assistants: Vincat V. Hubbard
Caroline Hooker
SYMPHONY CHAMBERS, BOSTON

EVELYN JEANE SOPRANO
Concert—Oratorio—Recital Management: A. H. HANDLEY
109 Boylston St. Boston

LILLIA SNELLING
CONTRALTO
Four Years with Metropolitan Opera Co.
Management: DANIEL MAYER, Aeolian Hall
Personal Address: 131 Newbury St. NEW YORK BOSTON

Oliver Ditson Company
179 Tremont Street Boston • 8-10-12 East 34th Street, New York

KING'S BOOK OF CHANTIES

BY STANTON H. KING

Official Chanty Man for the U. S. Government and
in charge of Sailor's Haven, Charlestown, Mass.

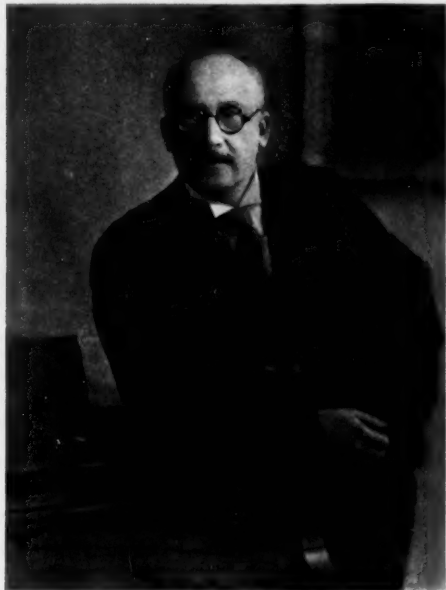
Price, .15 Postage paid
\$13.50 per hundred

This collection of the work-songs of sailors contains all those that were commonly sung by men in the American and British merchant marine. They are the product of the men who sang them, and their use promoted team work and good humor. It is especially desirable to revive them for the boys on our ships today, when to build and to man ships for merchant service is a vital matter. These songs were noted down from Mr. King's own singing of them, and are published in an inexpensive pocket edition.

Order of your local dealer

Important New Work by Louis Victor Saar

Louis Victor Saar, one of the foremost of this country's composers and head of the theory department of the Chicago Musical College, attended the sessions of the Ohio Music Teachers' Convention in Cincinnati, June 24 to 28. Mr. Saar was elected president of the organization last summer in Cleveland, but had to resign his position when he entered upon his Chicago activities last fall. He will deliver two addresses and play a group of his recent piano



LOUIS VICTOR SAAR,
Composer and pedagogue.

numbers during the composers' symposium. A number of his latest songs are on the convention programs.

A great number of new works, which seem to flow easily from his prolific and resourceful pen, in spite of his heavy pedagogical duties, are being issued this summer. A new and important piano study, on which the composer has been busy all during the year, is shortly to be issued by the Willis Music Company, Cincinnati. In "The Word from Willis," the following announcement of the new work is made:

The writer of "The Proficient Pianist," the new and important piano study work which the Willis Music Company has in preparation, is a pianist, composer and pedagogue whose work is known throughout the United States. Mr. Saar's genius is founded on profound knowledge and skill in music in all its details and ramifications; an intellectual and broadly comprehensive education in literature and art; a most charming personality; and a sympathetic understanding of the limitation and need of the average music student. Not a few of the more eminent educators in the piano teaching world are looking forward to "The Proficient Pianist" with pleasant anticipation; and we are certain, by reason of our examination of the proofsheets prior to publication, that they will not be disappointed no matter how much they expect.

Guilmant School Prospectus

Dr. William C. Carl has just published the prospectus of the Guilmant Organ School for the ensuing season. The booklet is full of interesting information about the accomplishment of the school and the successes of the pupils. It is doubly attractive by reason of the recent commencement exercises of the school, at which Governor Charles S. Whitman spoke and at which the new William C. Carl gold medal donated by Commissioner Philip Herolzheimer made its first appearance.

Samples of the examination papers submitted to the pupils for 1918 are given. The prospectus is therefore of great value to organ pupils who are as yet undecided in the choice of a school. It will be sent to any one asking for information by writing to the Director of the Guilmant Organ School, 44 West Twelfth street, New York City.

A Quartet of Soder-Hueck Artists

It is true that Ada Soder-Hueck is known as the trainer of tenors; but any one who believed that she was exclusively a teacher for the high masculine voice would have had his belief corrected had he attended the concert at Public School 152, Brooklyn, on Wednesday, June 26, when a concert was given for the benefit of the Red Cross. All four of the fine artists who sang were from the Soder-Hueck studios, and each one represented a different voice. They were Ellie Marion Ebeling, soprano; Elsie Lovell, contralto; George F. Reimherr, tenor, and Walter Mills, baritone.

George Reimherr's work has been appraised in the MUSICAL COURIER too often to need fresh notice here; but he it said that, as fine from the vocal standpoint as his work always has been, his new life in the army seems to have put into it a quality of soul which endows it with real inspiration now. Private Reimherr appeared in khaki, of course, and brought down the house with Fay Foster's "The Americans Come." There was truly unbridled enthusiasm after his singing of this fine number—stamping, hand-clapping and cheers. He sang two groups and all his other numbers called forth warm recognition from the audience as well.

The voice of Elsie Lovell, contralto, has matured noticeably during the last season. She has marked ease of delivery, a soft, mellow quality of unusual beauty and sings in a manner which illustrates the ability of Mme. Soder-Hueck to teach the true bel canto. A group of French songs were specially notable for the singer's capital diction and these, as well as a group of English songs later, won the hearty approbation of the audience.

Ellie Marion Ebeling, who made a decided hit lately at the Lexington Theatre, New York, as Lady Harriet in "Martha," is a lyric soprano with coloratura ability of no mean order. She, too, shows the result of splendid training. Her high notes are of peculiar beauty, and her

big, clear voice filled the hall to the farthest corner. Long continued applause was awarded both to an English group and to a brilliant rendering of Ardit's "Il Bacio." Walter Mills, a baritone with a rich, warm voice and much temperament, sang two English songs capably as his contribution to the program. Rodney Saylor proved a thoroughly satisfactory accompanist for all other artists appearing were Florence Robertson James, reader, and Hazel Carpenter, pianist, an accomplished artist-pupil of Alexander Lambert.

The pastor of the Church of the Nativity, Brooklyn, to whose parish the Red Cross Society belongs for the benefit of which the concert was given, rose in his seat and called the attention of the audience to the unusual circumstance of a concert of such variety being presented by four such remarkable pupils of one teacher, and the audience applauded so heartily that Mme. Soder-Hueck herself, who was in the audience, was compelled to rise and bow her acknowledgments.

Paul Dukas has been appointed a member of the Superior Council of the National Conservatory, Section of Music Study, Paris, as successor to the late Claude Debussy.

MEMOIRS OF STUDENT DAYS

By Mayo Wadler

[The following short sketch is founded upon some notes made by Mr. Wadler while studying in Berlin, which have taken on an enhanced interest because of events which have happened since 1914. Many of the observations, written when Mr. Wadler was too young to understand social conditions, seem naive and crude today; but the facts which attracted his attention remain significant, and have an added significance, in the proper interpretation which he can now give them, aided by a more mature understanding and by the commentary written on the German character by the war.—Editor's Note.]

It was at the Royal Academy. The head of the violin department was Professor Willy Hess, a great artist and a teacher with a sixth sense for developing latent talent in the boys whom he taught and who idolized him. The onerous courses, the long grind, the irritating accentuation of details, the atmosphere of solemn work, were all the inevitable characteristics of a German Academy. One began by admiring that spirit of thoroughness and that passion for detail; but soon it began to pall; seriousness turned into morbidity, thoroughness into pedantry. We

Perfield Music Test

A most unique and enjoyable recital and music test was given Friday, June 28, by the pupils of Arline and Mildred Eberhard, representatives of the Perfield System, at the Glen Ridge Club House, Glen Ridge, N. J.

The first half of the program consisted of piano numbers by the young pupils, and the playing was unusually good from the standpoint of interpretation, rhythm and technique. Each pupil displayed self control and ease, with intelligent understanding of his composition.

Effa Ellis Perfield conducted the music test with her usual enthusiasm, holding the interest of the parents and at once gaining the confidence of the large class. Although these pupils had never seen Mrs. Perfield before they were as much at ease as though she had always taught them. They took rhythmic, melodic and harmonic dictation, sang, spelled, played and wrote chords, improvised and did all of the various exercises characteristic of the Perfield classes, after which Mrs. Perfield issued certificates of promotion. These created a good deal of interest among the students and brought forth applause from the adults. All agreed to work more the next year in order to gain the second promotion certificate.

phy and to Nirvana. On the night of his suicide he spoke not a word—an alarming symptom in one so talkative. He was pale and proud that evening; held aloof; and pathetically gave up his heroic notions by inhaling gas.

At the time, this phenomenon puzzled me. Now the war has thrown light on it, and it seems logical to infer that the nation is paying the price, on a grand scale, for an exaggerated worship of discipline. Which recalls an incident that centers around "discipline."

Some time later it was announced that two new subjects would be added to the course, already so onerous. We held coffee house consultations; but that is hardly the place in which to form wise decisions. We spilled much talk and finally drifted from the subject. Outwardly it seemed that the agitation had subsided. Thinking it over for myself, I decided that rather than put up with the strain of additional work, I would quit. I was not surprised, therefore, to receive a peremptory summons to appear before the director, a ponderous gentleman of sinister girth, thirteen titles, pock-marked face and irascible disposition. I entered his room without clicking my heels, as Prussian flunkies do, without even bowing. My decision to stick to my guns made me appear indifferent and caused the worthy director to explode in rage. He fumed and sputtered—read me a platitudinous lecture on discipline—but I would not budge. In a purple rage he thundered the frightful decree that at the next faculty meeting he would recommend my dismissal. At which I smiled again, thanked him unctuously and withdrew. The following meeting of the council was a stormy one. The director laid the case of insubordination before it and strongly



IN THE MAYO WADLER STUDENT DAYS.

(Above) Harry Weisbach, Mayo Wadler, Kenneth Rose, now professor of violin at the Ward-Belmont School, Nashville; Frank Gurovitch, Isidore Moskowitz and Mlle. Zaramowa.

(Right) Isidore Moskowitz, formerly assistant to Professor Willy Hess; Mlle. Zaramowa, pianist; Harry Weisbach, now concertmaster, Chicago Symphony Orchestra; Herbert Soman, violinist, now of New York City; Frank Gurovitch, violinist, member New York Philharmonic Orchestra; C. Amsterdam, composer, and Mayo Wadler.



chafed. Most of the boys were fatalists, accepting the inevitable and suppressing the natural instinct to rebel. As a consequence, it was natural that they fell into excesses as soon as they left the halls of the Academy. The antidote to iron discipline was the coffee house, Nietzsche, and decadent poetry. From which followed instability of the will, a readiness to rave over the fantastic, and an emotional susceptibility to a thousand winds of doctrine. Nietzsche was the new god; but the ancient gods were not neglected. Pessimism, of a Hindoo type diluted with Schopenhauer, was the fashion. With grand gestures the boys talked of suicide, and, in the space of one month, four of them did actually commit suicide. One of them was an interesting lad, febrile, who had memorized nearly the whole of "Thus Spake Zarathustra." He declaimed the song of the "Seven Seals of Eternity" with the ardor of a fanatic. Pretending that he despised pessimism to the core, he was a pessimist beyond all reason, and his glorification of Nietzsche was but a mask to conceal his own weakness. In the coffee house he rambled of the superman; in his room he gave himself up to Hindoo philoso-

urged the dismissal of the "fresh" American boy. To his intense surprise, up rose Professor Hess and in an eloquent defense, stated in no uncertain terms that if the "boy" were dismissed, he would resign. This was sufficient to end the "cause célèbre." As a result the liberalistic tendency among the students made headway.

In spite of this incident I was chosen soloist for the Joachim Festival held in 1913 to celebrate the anniversary of the death of the Hungarian genius. The audience, comprising the flower of Germany's accomplishment in letters and art, filled the hall. Nobility graced the boxes; one rubbed shoulders with the elect. Titles, decorations, insignia of rank, made a gorgeous spectacle. But in the foyers I heard strange talk. Even on so international an occasion, there was fanatic glorification of Germany's genius, and ominous references to a "place in the sun." This chauvinism riled me; I passed it by in silent contempt. Today it looms large in the understanding of retrospect.

Is not that nation, I thought then, a teeming mass, whose virtue is industry and whose industry is vice?

PUPILS' RECITALS FEATURE POST-SEASON ACTIVITIES IN CHICAGO

Demonstration of the Dunning System—Loudon Students' Faculty Recital—
Pupils of Viola Cole, Louise St. John Westervelt, Roy David Brown and
Others Heard—College and Conservatory Notes
—Local Musical News

Chicago, Ill., June 29, 1918.

Another excellent demonstration of the Dunning System of Improved Music Study was given Tuesday afternoon at the Loofbourrow School by pupils of Nell Sansom. The remarkable results obtained with pupils in eight months' training was fully demonstrated on this occasion and showed what Miss Sansom is doing with young children from six years of age up. To write dictation is one of the main features of ear training done in the Dunning System and is a feat which many a mature pianist is unable to accomplish. Likewise remarkable is the piano or written transposition into any major or minor key requested by the audience, to say nothing of finding quickly the dominant seventh chord and its resolution to the tonic triad, also in any major or minor key. These are a few of the salient points in the instruction of the Dunning System, and which the pupils seem to enjoy and find interest in as much as in their rhythm pictures and composers' game. Dunning pupils also are taught piano ensemble, sight reading, rhythm, memory writing and interesting facts in the lives of the great composers, and their work in each of these on this occasion was astonishing. A demonstration such as this with pupils gives an excellent idea of the thoroughness of the system and what is accomplished with young children. The Dunning System is the foundation of music, and its fundamentals are taught the youngest child in a way so interesting that they enjoy it and at the same time imprinting musical knowledge so deep in their minds as never to be forgotten. A word of praise is due Miss Sansom for the excellence of her work and her charm of manner, which is no small part in the success of her teaching.

Loudon Studios' Faculty Recital

A thoroughly interesting and enjoyable evening was spent last Friday at Barnum Hall, where the faculty of the Jennette Loudon Studios participated in recital. The large and friendly audience which filled every inch of available space in the hall and corridors evidenced their delight by abundant enthusiasm. The opening number was the Brahms E minor sonata for piano and cello, exceptionally well done by Margaret Weiland and Hans Hess. Later, Miss Weiland disclosed her remarkable gifts both as pianist and composer in a group of solos by

Sibelius, Brahms, Max Reger and two of her own selections, "Monotone" and "Study." Possessed of the necessary pianistic facilities, Miss Weiland's art is admirable indeed. She rendered also the A minor concerto of Grieg with artistic insight, musicianship, intelligence and fine technique. Under Hans Hess, Miss Weiland has learned the ensemble art to a fine degree, and her work with the cellist was highly praiseworthy. In the Grieg concerto, Jennette Loudon played the orchestral accompaniment with her well known skill and art. Two groups of songs, one spoken, were excellently set forth by Dr. Frederick Clark. Of the spoken songs, Miss Loudon's "In Flanders Fields" proved exceptional and so well liked that it might have been repeated, so insistent were the plaudits. Two other songs of excellent worth were "I Saw Thee Weep" and "A Memory," from the same composer's prolific pen. Each song in itself is a little gem and undoubtedly will be used extensively on artists' programs. Miss Loudon's accompaniments added to the enjoyment of the evening.

Roy David Brown Presents Pupils

Three excellent pupils of Roy David Brown were presented in recital by that widely known pianist and teacher in Lyon & Healy Hall, Monday evening. Those taking part were Hazel Carlson, Chrissie Marshall and Minnie Morris. Each displayed individual gifts, which have been developed excellently by Mr. Brown, who has every reason to feel proud of these three young pianists. Miss Carlson gave a good account of herself in the Grieg sonata, op. 7, a group by Bach, Emil Liebling and Ravina, and the first movement of the Mendelssohn G minor concerto. A group by Zanello and Chopin and one by Raff and Liszt and the first movement of the concerto in G minor by Schuett showed Miss Marshall a pianist with much to recommend her. In the Beethoven "Pathetique" sonata, a group by Grieg and MacDowell and the first movement of the Grieg A minor concerto, Miss Morris played exceedingly and won the listeners' hearty applause. Each participant was showered with well deserved applause and abundant flowers. For the concerto movements, Mr. Brown was at the second piano, showing himself an excellent artist.

American Conservatory Notes

The post-graduate, graduating and teachers' certificates classes of the American Conservatory were the largest in the history of the institution, numbering 240 and representing twenty different States, including New York, Pennsylvania, the Pacific States and the extreme Southern States.

The American Conservatory announces a series of five recitals for the summer season. Olga Serlis, Marion Roberts and Claude Pettit, young pianists, were the soloists at the first recital, Saturday morning, June 29, at Kimball Rehearsal Hall.

Six young members of the American Conservatory faculty have now joined the colors—Harris G. Vail, Leo Sowerby, Frederick Persson, Walter Aschenbrenner, Noble Cain and William Haeuser. John R. Hattstaedt, son of the president, is at Camp Hancock, Augusta, Ga. The service flag of the conservatory includes about eighty names.

Louise St. John Westervelt Students Active

More than one student from Louise St. John Westervelt's class is active in the professional field, making names for themselves and doing due credit to their instructor.

NICOLAY
Reengaged for seventh season as leading Bass with Chicago Opera Association.
CONCERT, ORATORIO, RECITAL
TOUR NOW BOOKING
Address: Concert Bureau, JULES DAIBER, Aeolian Hall, New York

WARREN PROCTOR, Tenor
Chicago Opera Association
1845 South 9th Avenue, Maywood, Illinois Phone, Maywood 1815
For Concert and Recital dates and prices address
JULES DAIBER CONCERT BUREAU - Aeolian Hall, New York

Aurelia ARIMONDI
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 923 Kimball Hall Chicago, Ill.

ALEXANDER RAAB
Pianist
CHICAGO MUSICAL COLLEGE

EDWARD CLARKE
BARITONE
600 Lyon & Healy Bldg., Chicago

THOMAS N. MAC BURNIEY
BARITONE
Voice Production Song Recitals
Suite 609 Fine Arts Building,
Chicago, Ill. Phone, Wabash 3988

structor. Among these might be mentioned Anne Sullivan, contralto, who sang at the Columbia School commencement earlier this week, and who has been engaged by the Chicago Opera Association for next season. Charlotte Bergh, coloratura soprano, is at present on tour until July, when she will rest and prepare for the many concert and recital dates ahead for next season. Grace Wynn, who sang with the Columbia School Chorus at the commencement, has accepted a fine teaching position in Canada for next season. Martha Cook is on a concert tour to the Pacific Coast. Two of Miss Westervelt's young men pupils are with the colors. Edward Quinn, baritone, is in Camp Devens, Ayer, Mass., where he has been given charge of the singing of several companies and last week was asked by a superior officer to direct twelve hundred men in a "sing" on the camp grounds, which he did with entire satisfaction. His brother, Emmet Quinn, is doing the same type of work in a M. S. camp.

Mrs. Edward MacDowell Heard in Chicago

At the Chicago Woman's Club last week, presidents of forty women's clubs heard Mrs. Edward MacDowell speak on the "Petrabro Plans." As is well known, Petraboro, N. H., houses, or used to house, a colony in the summer months of young artists, musicians, writers and creative geniuses, who found there the sympathetic environment conducive to the best achievement. As many of these young people are now serving in the army or navy, it is the plan of the Petraboro directors to make the colony flourish as of old when the boys return and to see that those who suffer most in the war are helped back to health and fitness in the little cottages there. In the near future a mass meeting and concert will be given under the auspices of the leading women's clubs of Chicago, at which Mrs. MacDowell will play her husband's compositions and explain the plan for the artist soldiers.

Mme. Sturkow Ryder Scores in St. Louis

Mme. Sturkow Ryder, the prominent Chicago pianist, played twice this week in St. Louis, Mo., appearing as composer on Tuesday evening and as soloist on Thursday, playing groups of classic, American and French compositions. She scored her customary artistic and big success.

Edward Clarke on Chautauqua Tour

Edward Clarke and his assisting artists, Rachel Steinman Clarke, violinist, and Earl Victor Prah, pianist, left Chicago last Monday for a long Chautauqua trip through the States of West Virginia, Indiana, Ohio, Michigan and Pennsylvania. They will make the trip in a car. This is the fifth season that these artists have done Chautauqua work together and the second that they have used their car. Their trip through the Central States last season was such a great success that they are looking forward to a delightful outing. Mr. and Mrs. Clarke have just closed the most successful season of their experience both in teaching and concert work and take this trip as a change and a rest.

Kimball Benefit for Its Soldiers and Sailors

Kimball Hall was the scene of a patriotic, musical and oratorical program recently. This was given by the employees of the W. W. Kimball Company, for the benefit of the Kimball Soldiers' and Sailors' Comfort Club. Col. E. A. Conway, vice-president of the company, made an address; a ladies' chorus sang several songs, under the direction of George Schleifarth, and Corinne Smith, soprano, rendered several vocal selections. An organ solo, played by Mr. Milner, opened the program.

Theodore S. Bergey Presents Pupil

Theodore S. Bergey, vocal teacher, presented George Simons, tenor, in "The Rose Maiden," at Community Church, Park Ridge, Tuesday evening, June 18. Among the soloists participating was Marie Sidenius Zenti, the excellent Chicago soprano, who sang the Roseblossom music. Elmer J. Crabbs conducted.

Chicago Musical College Notes

Edna Kellogg, a student in the vocal department, has been engaged as leading lyric soprano by the Boston English Opera Company.

The Chicago Musical College school of opera and the school of ballet gave, under the respective direction of Edoardo Sacerdote and Andreas Pavley, a performance of opera and dancing in Ziegfeld Theatre. The program comprised "Tosca" and "Carmen" excerpts and dance divertissements.

Marie Herron, student of Rose Lutiger Gannon, recently gave a concert in Community Hall, Oak Park, Ill.

A highly successful recital was given at La Grange, Ill., June 16, by Zittal Glendora Allen, student of the college. Miss Allen was heard in the C sharp minor sonata by Beethoven, the B flat minor scherzo by Chopin, Scarlatti's capriccio, Reinhold's impromptu in C sharp minor, Schutt's "A la Bien Aimée" and the first movement of Hummel's A minor concerto.

Two of the new members of the Chicago Musical Col-

VITTORIO TREVISAN
of Chicago Opera Association
VOICE PLACING and ACTING
Studio: 904 Kimball Hall Building Chicago, Ill.

JAMES GODDARD
BASSO
With Chicago Opera Association
Late of Covent Garden, Imperial Opera Vienna, and Montreal Opera Company
Auditorium Theater
Personal Address :: 948 Edgcomb Place
Available for Concerts, Recitals, Festivals, etc.
For Dates and Prices, Address JULES DAIBER, Exclusive Management
Concert Bureau, Aeolian Hall 33 West 42nd Street, New York City

FRANCESCO DADDI
Of Chicago Opera Association
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5755

BUSH CONSERVATORY
KENNETH M. BRADLEY, President EDGAR A. NELSON, Asso. Director
EXPRESSION MUSIC LANGUAGES
SUMMER TERM from JUNE 24th to JULY 27th
School open throughout entire year
An Institution of National Prominence
Faculty of Sixty Includes
Charles W. Clark Mrs. Jolie Rye-King
Edward Collins
Edgar Brazell
Howard Leach
H. Wilhelm Rordie
Bartha Gorman
Entire faculty available during Summer Session
Only conservatory in Chicago maintaining its own dormitories
For free catalog address:
EDWARD U. SCHWENKER, Sec'y, 800 N. Clark St., Chicago, Ill.

ADOLF BRUNE, Pianist
Piano and all branches of composition taught.
821 Kimball Hall Building, Chicago, Ill. Phone Wabash 1381

VILONAT Teacher of SINGING
141 West 79th Street New York City

CHICAGO COLLEGE OF MUSIC 23rd YEAR
All branches of music taught. Expression, Dramatic Art, Dancing, Diplomas, Degrees, Medals, Recitals, Concerts, etc. Free catalog. Address: ESTHER HARRIS, President 1234 Kimball Hall, Chicago, Ill.

After 11 years of most successful teaching in MAURICE VERA KAPLAN
ARONSON
PIANIST PEDAGOG CONCERT-PIANIST
Residence Studio: 824 Oakwood Ave., Wilmette, Ill. (near Chicago). Phone: Wilmette 9217.

THOMAS N. MAC BURNIEY

lege faculty—Harold V. Mickwitz and Max Fischel—already have begun their duties in the institution.

Both Oscar Saenger and Herbert Witherspoon, the famous vocal instructors of New York, arrived in Chicago last Sunday, and began their teaching in the Chicago Musical College the following day. An exceptionally large number of students is enrolled for both teachers.

The most extensively attended summer session of the Chicago Musical College opened last Monday.

Frank Mannheimer, student of Rudolph Reuter, has gone on a tour of two months in the West and South. Upon his return he will enlist in military service in his native city, Dayton, Ohio.

Alfred Hilker, also studying with Rudolph Reuter in the piano department, from Racine, Wis., has gone to Camp Custer, Mich., as a private in the artillery.

Permelia Gale's Activities

News that Permelia Gale was going to sing brought out a record crowd at the River Forest Tennis Club last Saturday night. It was a socially brilliant audience, the River Forest Tennis Club being a select representation of the western suburbs. Mrs. Gale, as usual captivated her audience by her vivacious and cordial charm, as well as by her rare voice and artistically finished use of it. Her program was selected with a sympathetic appreciation of the wishes of her audience.

On the preceding afternoon, Friday, Mrs. Gale had another triumph, when she sang for the benefit of the West Suburban Hospital in the Italian garden of Mrs. J. Fletcher Skinner, Oak Park. Mrs. Gale accompanied by Amelia Conti on the harp, sang from a raised platform behind a gently flashing fountain. The effect was magical. Mrs. Gale, responding temperamentally and vocally to the inspiration of the setting, charmed her audience into a world apart.

Carolyn Willard at M. S. M. T. A. Convention

Carolyn Willard, the prominent Chicago pianist, appeared on the opening program of the Michigan State Music Teachers' Association convention, at Lansing, on Tuesday afternoon. Miss Willard furnished the major part of the program. As is well known, Miss Willard holds a summer school each year at Union City (Mich.), and will probably divide her time this summer between there and Chicago, having classes in both cities.

Viola Cole Pupil Heard

The last program of the series in which Viola Cole has been presenting her advanced and gifted students was offered Wednesday evening at the Fine Arts Recital Hall by Isabel Schrage. Five MacDowell selections, including "From a Wandering Iceberg," "Starlight," "Song," "Tantelle" and an etude, the Bach-Saint Saens "Bourree," "Two Larks" (Leschetizky), etude de concert by Giuseppe Martucci, and the Mendelssohn concerto, op. 25. For the last number Miss Cole played the second piano parts.

Musical News Items

The Metropolitan Conservatory of Music, Harry Dimond, president, presented its annual commencement exercises at Kimball Hall, Tuesday evening, June 25. Three of Mr. Dimond's pupils played concertos, Margaret Conrad, George Kayser and Edna Gansel.

Pupils of the Mandy School of Music were heard in recital Friday evening, June 28, at Lyon & Healy Hall. Some twenty-two students participated in an extensive program. JEANNETTE COX.

Sophie Braslau an "All-Year" Artist

Not so many years ago, the musical season in America got under way each year with the opening of the Worcester, Mass., festival, and drew to a close on or about Easter Sunday. When that time came most of the artists left for Europe, and there was little thought of concerts until the following fall. Nowadays there are twelve months of music, and some artists get but little rest between June and September.

Sophie Braslau, contralto of the Metropolitan Opera Company, is one of the singers for whom there seems to be an all year demand. Right now she is entering upon a two months' season with the Ravinia Park Opera Company, just outside Chicago. She will sing Amneris in "Aida" on the opening night. After a three weeks' rest in September, Miss Braslau begins her regular concert season with an appearance in New York on September 22. Prior to the opening of the Metropolitan Opera in November, Miss Braslau is engaged for twenty recitals. A tour of the Pacific Coast is being arranged for her during next May.

Cecil Arden at Nyack Club

Among many important appearances that Cecil Arden filled this spring was one for the Nyack Club, Nyack, N. Y. Miss Arden again made an excellent impression on the large audiences, singing her way into the hearts of her hearers. She sang two operatic selections, some war songs, and closed the program with "Dixie," which aroused such enthusiasm that many encores were necessary to satisfy the audience.

Miss Arden drew a crowd not only from Nyack, but from places near by. The cars and trains coming from Sparkill, Piermont, Nanuet, Pearl River, Haverstraw, Suffern, Spring Valley, etc., were filled to capacity, while automobiles covered the roads to the city. So big was her success that she has been re-engaged to appear in another concert in August. Aside from her summer engagements, Miss Arden is booked for twenty-four appearances for the coming season, including a tour as soloist with the Miniature Philharmonic.

DETROIT ENJOYS MUSIC FURNISHED BY SCHOOLS

Detroit, Mich., June 25, 1918.

Musical activity in these days is confined largely to the recitals of the various schools. Some of these are justly styled artist recitals, for the pupils show not only in many instances marked musical talent but also careful schooling and maturity of style. They are valuable acquisitions to Detroit's fast increasing musical colony.

Monday evening, June 3, at the Temple Beth-El, William Howland, head of the voice department of the Detroit Institute of Musical Art, presented Florence Paddock, soprano, and Mirah Helen Cohen, contralto, in a graduating recital. Miss Paddock possesses a clear, fresh voice which she uses with ease and good judgment. In a recent contest for endowed membership held by the Tuesday Musicales she was awarded the Irene Williams Chittenden membership.

Miss Cohen has a voice of lovely quality and of sufficient range to enable her to do the big things in a contralto's repertoire and she shows good musicianship in her work.

The program of arias and songs was well chosen and discriminatingly arranged. Margaret Mannebach was the accompanist of the evening.

At the recital hall of the Institute there has been a number of attractive musicales, one held Friday evening, June 7, served to introduce Marian Fitzgerald, pianist, and Mrs. Charles Welker, soprano. Two numbers of four violins played by the Misses Hagerty and Lovett and the Messrs. Stefano and King added a pleasing variety to the

A Melody Ballad That Pleases

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning"
"Till the Boys Come Home," "Dream Boat," etc.)

Published in all the keys by
LEO FEIST, Inc., New York

program. The Grieg sonata, op. 8, F major for violin and piano was played by William Graefing King, head of the violin department, and Mirah Helen Cohen.

The evenings of June 4, 6, 11 and 13 were devoted to graduating pupils of Margaret Mannebach and Guy Bevier Williams of the piano department. They were Czarina Penny, Grace Thieme, Margaret Kirchgesser and William Hoffman. Classic and modern composers were represented on the several programs showing a training for a broad musicianship. Wednesday evening, June 12, there was a recital by a large class of the pupils of Kenneth Aiken of the piano department.

Thursday morning, June 6, a morning of music was given by William Graefing King, violinist, Helen Burr Brand, harpist, Mrs. Charles Welker, soprano, Arvilla Roeser and Guy Bevier Williams, pianists.

The Ganapol School of Musical Art has also been a busy place with recitals afternoons and evenings in the attractive recital hall. The following members of the faculty have presented pupils in varied programs: Mrs. Boris L. Ganapol, Ada Gordon, Ada May, Elizabeth Rohns, Bessie Blackadder, Vera B. Schoof, Beulah M. Ward, Grace, L. Barber, Claire Burtch and Mrs. Louis Kramer of the piano department, Nicola Thomas and Florence Whitely of the violin, Boris L. Ganapol, Grace M. Lewis and Maude L. Jungbaecker of the voice department.

Thursday evening, June 13, Ruth Marie Cole, a graduate from the piano class of Mrs. Boris L. Ganapol gave a recital and Monday evening, June 17, Marie Margaret Reeves, also a graduate of Mrs. Ganapol's class, and Florence Whitely, violinist, gave a joint recital assisted by Eva G. Senn, mezzo-soprano, and Ada Lillian Gordon, pianist.

Friday evening, June 14, at the Ganapol Hall, Maude Lindner Jungbaecker, mezzo-soprano, gave a delightful recital with Ada Lillian Gordon at the piano. Mrs. Jungbaecker has a beautiful quality of tone and has broadened much in her work in the last year. Her program, a taxing one, and her rendition of it, was a credit to her ability.

Detroit Institute Musical Doings

At the Detroit Institute of Musical Art, even though the season is nearing a close, the musical activities continue unabated. Recently Guy Bevier Williams presented Lillian Moloney in a recital for graduation, and she played such representative numbers as a Grieg suite, Beethoven's sonata, op. 27, No. 2; Castro's concerto and shorter compositions, some of them by Chopin.

Pupils of Margaret Mannebach, Juanita Lorgion and Mrs. Bailie gave recitals June 21 and June 22 which met applause and appreciation on the part of the large audiences. The big event, of course, was the Commencement of

June 20, at which Cora Mildred McCaig received a post graduate diploma for piano work, and artists diplomas were given to Mirah Helen Cohen and Florence Belle Paddock from the voice department, and Marian Isabel Fitzgerald, Viri Fogt, Willah Jane Hoffman, Margaret Florence Kirchgesser, Lillian Margaret Moloney, Czarina Penny and Grace Selma Thieme from the piano department. The musical program was rendered by the Detroit Symphony String Quartet, William Howland, Mrs. Guy Bevier Williams and Charles F. Morse. Rabbi Leo Franklin and Guy Bevier Williams, president of the Institute, made addresses. Following the Commencement there was a supper for the graduates at Dixie Land.

The graduating class had its graduation luncheon at Dixie Land on June 19, followed by a theatre party at the Temple Theatre.

William Howland, the vocal maestro, entertained his pupils charmingly with a studio musicale in the Institute building.

At a Red Cross concert in Lansing, Mich., June 20, Mrs. Frederick Fitzgerald, contralto, and Margaret Mannebach, accompanist, appeared very successfully. Mrs. Fitzgerald also was soloist for the Homeopathic Convention at the Hotel Statler, Detroit, June 17, while Miss Mannebach was accompanist at the orchestral concert in Battle Creek, Mich., on the same day.

The Detroit Institute previously had a busy week, some of the recent events being as follows:

June 11—Recital for graduation, Margaret Kirchgesser, Mr. Williams' pupil.
June 12—Recital by pupils of Kenneth Aiken.
June 13—Recital for graduation, Willah Hoffman, pupil of Mr. Williams.
June 14—Evening recital for children.
June 15—Children's afternoon recital.
June 15—Evening recital of the pupils of Jessica Ross and Alice Whitbeck.

As a proof of the kind of test that is required from graduates, it need only be mentioned that in the piano department Willah Hoffman played at her graduation recital the prelude in E minor, Mendelssohn; sonata, op. 10, No. 3, Beethoven; prelude No. 17, Chopin; "Reverie," Strauss; "Prelude Brillante," Liadow, and the Liszt Hungarian fantasy. Margaret Kirchgesser, for her graduation recital, performed the following numbers: "Grand Gigue," Haesler; sonata "Appassionata," op. 57, Beethoven; etude (op. 10, No. 8), nocturne (op. 15, No. 2), waltz (op. 34, No. 1), Chopin; the Liszt rhapsody No. 11, and concerto in D minor, Rubinstein.

Mrs. Frederick Fitzgerald, contralto, sang in Port Huron, Mich., June 4 with the Schubert Men's Club, and in Almont June 5, in the cantata, "Rose Maiden."

William Graefing King, the violinist, and Margaret Mannebach, accompanist, assisted at the Community Music Festival in Flint, June 7.

In the new song book for the Delta Omicron, a nationwide sorority, are songs by two faculty members of the Detroit Institute of Musical Art, Juanita Lorgion and Edith Guirlinger.

Jane Clarken, of the dramatic art department, was the teacher of Selma de Line, who appeared in a finely delivered group of readings from the poems of Paul Lawrence Dunbar. George Field, violinist, contributed two solos.

Friday, June 7, marked the last of a series of artist recitals. This one featured Mr. King's violin ensemble class. Also, Mr. King played a sonata for violin and piano, with Mirah Cohen at the piano.

American Institute Summer Recitals

On June 26 an enthusiastic audience greeted Lotta Madden, Sergei Klibansky's dramatic soprano, when she presented a program of exceptional interest at the American Institute of Applied Music, 212 West Fifty-ninth street, New York. Kate S. Chittenden, dean of the faculty. It would be difficult to discriminate between the dramatic beauty of the six Russian songs, the delicacy and humor of the group of French songs, or the variety of the English group, which contained among other songs Walter Kramer's impressive "Last Hour," and two of Mabel Wood Hill's clever songs, "Pat" and "The Gull." Miss Madden's mellifluous vocal quality delighted her hearers, and at the end of her program she sang three encores, the last of which was Bruno Hulin's "My Boy." This is one of the best war songs that has been produced so far, and it thrilled her hearers and sent the tears coursing down many faces. Louise R. Keppel played the accompaniments in a most finished manner.

On June 1, Sergei Klibansky became the head of the vocal department at the American Institute, and is taking entire charge of this branch of the summer session. Alice Clausen, pupil of Miss Chittenden, gave very exacting piano numbers at the last weekly recital. These occur Wednesdays at 11, and are most interesting. Instrumental and vocal music, ensemble numbers, etc., make up programs which attract many people.

Marie Torrence at Rockingham, N. C.

Marie Torrence made her first appearance in Rockingham, N. C., on June 11, before the Music Club of that city. She sang the following program:

Pastoral, Carey; "Daddy's Sweetheart," Lehmann; "Love's in My Heart," Huntington-Woodman; aria, "Depuis le jour," from "Louise," Charpentier; "Staccato Polka," Mulder; "Songs My Mother Taught Me," Dvorik; "Somewhere in France," Hartman; "Merry Men," Bailey; Modern folksongs; Chinese rhymes; "Lady Bug," "The Mouse," "The Old Woman," Bainbridge Crist; Irish, "I Know Where I'm Goin'"; Kentucky lonesome tunes, "The Nightingale," Howard Brockway; Southern, "The Banjo," Ditchmont; "Lo! Here the Gentle Lark," Bishop.

Elman Playing for Soldiers

Mischa Elman recently played for the soldiers at Camp Dix and Camp Upton. He received an ovation at both places.

LAURENT CHAVEAUX

Hotel des Artistes, 1 West 87th Street, New York

SPECIAL SUMMER COURSE IN TONE

PRODUCTION, COACHING IN

OPERA, ORATORIO AND CONCERT

Telephone: Columbus 4204

NEW YORK TEACHERS' CONVENTION

(Continued from page 5.)

Harry Barnhart was announced for "Community Singing: Its Growth and Development," but this came later in the convention program. An impromptu program was offered by a young California pianist, Matilda Locus, who played "Romance," by Pascal (her teacher), the "Rigoletto" paraphrase (Liszt), the MacDowell prelude and a waltz of her own. This exceedingly talented young girl was very warmly applauded by the teachers.

The conference on public school music was introduced by Dr. Frank R. Rix, director of music, New York City Board of Education, who led with the discussion on the subject of "The Relation of Our High Schools to Music Teachers in the Matter of Credits for Private Instruction by Outside Teachers." Dr. Rix considered the ineligibility of the music teacher to a high school position unless he is a high school graduate, and the justice and practicability of allowing music credits for graduation not only for the work done in the school, but outside the school.

Inez Field Damon, supervisor of music at Schenectady, N. Y., followed with a talk on "School Credits for Outside Music Study," citing practical and harmonious co-operation in her own experience in the Schenectady schools.

Artists at Evening Concert

Mary Jordan, contralto; Tom Dobson, baritone, and the Tollefsen Trio—composed of Mme. Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist, and Michel Penha, cellist—furnished the program for Tuesday evening. According to the schedule, the all-American artists presented a program with all-American composers. The Tollefsens, heard in the Foote trio No. 2 in B flat, op. 65; the Edmund Severn suite for violin and piano (New England), and the Cadman trio in D major, op. 56, afforded great delight. The smooth ensemble and expressive delivery have brought the trio to the front in a comparatively short time. Its work was highly appreciated on this occasion.

Mary Jordan for her first group sang numbers by Harry T. Burleigh, all of which were dedicated to her. Mr. Burleigh, her accompanist at this time, explained in clear language the "Spirituals," adding greatly to the interest of their delivery. Miss Jordan's work was done in her usual sympathetic and artistic manner. These numbers were "In the Wood of Finvara," "I Want to Be Ready," "You May Bury Me in de Eas'," "Nobody Knows de Trouble I've Seen," "Oh, Peter, Go Ring-a-De Bells," "Deep River." Her other group contained the following: "By the Indus" (Marion Bauer), "My Menagerie" (Fay Foster), "Flight of the Moon" (Carl Deis), "In Flanders Fields" (Mark Andrews) and "I Send My Heart Up to Thee" (Mrs. H. H. A. Beach). For these Carl Deis played her accompaniments. Miss Jordan was splendidly received. Tom Dobson, in his characteristic manner, entertained his audience with "The Green River" (Carpenter), "Lilacs" (Kernochan), "Deserted" (MacDowell), "When I Was One and Twenty" (Dobson), "Cargoes" (Dobson) and

"Improving Songs for Anxious Children" (Dobson), and was likewise accorded hearty applause.

Wednesday, June 26

The general conference of Wednesday morning introduced the subject of "General Musicianship." Daniel Gregory Mason, professor of music at Columbia University, led with "What Is Interpretation?" W. J. Baltzell laid stress on the value of organization. He took the existing public school machinery for a guide.

Sigmund Spaeth, Ph. D., music editor of the New York Evening Mail, next was heard in a highly forceful and direct discussion of "What Are Concert Standards?" Mr. Spaeth touched upon the overworked use of the word musicianship. He suggested its lack in operatic requirements. In referring to the concert stage demands he said, "How much supreme art does the average audience demand?" He dealt with the two types of pupils, those that are the true amateurs and those that expect to make their living by music. "Tonal beauty," he said, "should be emphasized." He appeals to the teacher to go out and find talent. The singer's problem is different from that of the instrumentalist. The latter from the first has the instrument, while that of the former must be prepared. Let every human being be encouraged to study music, particularly in the public schools, he said.

Charles T. Isaacson, of the New York Globe, spoke extemporaneously and illuminatingly on the work the Globe Concerts have done this year. "To show the public how good music is, give it to them first for nothing, he said.

Two sessions followed; at one an illustrated lecture by H. Holbrook Curtis, M. D., on "Thirty Years' Experience in the Treatment of Singers," of great interest; and a piano conference led by Harriette M. Brower, Perlee V. Jervis and A. K. Virgil. The talk of the last mentioned speaker only was heard by this reviewer. Mr. Virgil's subject was "Foundational Educational Schooling in Music." A. K. Virgil, known as the founder of the Virgil School of Music, whose pupils are known for the excellence of their work throughout the country, was listened to with deep attention. Mr. Virgil said: "Make a pupil want to know, anxious to learn and willing to work." He values the duty to self, saying that power rightly directed is within the self to make the self all it ought to be. He says: "We receive for a second term only those who seek the truth. The mind is everything, the mind must do the work, and the physical body of the child must be well cared for. Only the child who has been brought up according to the laws of right and right living can be happy in his maturity. There is lawful procedure in music work, and how extremely easy difficult things are when they are overcome lawfully." He also said: "There is a right way to do everything and a right time to make efficient use of the right way; begin simply with the little things, master the little things, and the great things will take care of themselves." He laid stress upon child power as being heaven given; there should be mental and spiritual self control for children; there can only be rightly constructed class instruction; teacher and pupil must work together harmoniously.

The concert in the afternoon was given by the Elsa Fischer String Quartet, Elsa Fischer, first violinist; Helen Reynolds, second violinist; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello; Harriet Boas, piano, and William Wheeler, tenor, with Alexander Russell at the piano. The Chadwick quartet No. 4, E minor, and Hadley's quintet, op. 50 (dedicated to Mrs. Boas); an andantino (Bruno Oscar Klein), an "Aztec Dance" (Frederick Preston Search) and "Canzonetta" (Victor Herbert) were the selections of the quartet. The work of this company of young musicians shows the result of careful, musicianly training and feeling. There is something very satisfactory in the way the Elsa Fischer String Quartet presents its numbers. The tone is virile, the phrasing excellent, and the concerted work very effective. Mr. Wheeler received great applause for the excellent manner in which he presented his two groups of songs. He was in fine voice and displayed his usual art. His numbers were "Art" (Fox), "Lone Dog" (Homer), "When Death to Either Shall Come" (Homer), "Oh, Sorrow, Go Thy Way" (Deis), "Life and Death" (Neidlinger), "Memories" (Neidlinger), "What Is There Hid in the Heart of a Rose?" (Protheroe), and "Stainless Soldier on the Walls" (Dickinson).

The afternoon conference introduced the subject "How Far Is Music Essential During This War?" W. R. Spalding, professor of music in Harvard University, was unable to appear as scheduled. Francis Rogers, baritone, recently with our army in France, gave a very interesting and lucid talk on the work of himself and Mrs. Rogers in the camps. They formed the first concert party over there. Mr. Rogers spoke of the great benefits of any kind of wholesome diversion which might be brought to the soldiers.

Evening Concert

The evening concert was provided by Mabel Preston Hall, dramatic soprano of the Chicago Opera Company, Hartridge Whipp, baritone, and Leo Ornstein, pianist. This young and famous pianist opened the program with a group of Ornstein compositions. These were sonata, op. 52, "Impressions of the Thames," scherzino, "Funeral March," "A la Chinoise" prelude C sharp minor, two poems from the "1917 Poems," "Three Moods" (Anger, Grief, Joy). Both for his masterful pianism and his great creative genius there was very enthusiastic applause.

Hartridge Whipp's resonant, sympathetic and splendidly directed voice was heard to good advantage in the first group of songs by Walter Kramer, who also gave accompaniments. These were "For a Dream's Sake," "The Stirrup Cup," "To Evening," "We Two." He was deservedly applauded long and loudly. At his second appearance Mr. Whipp gave this group: "Yesteryear" (Bainbridge Crist), "The Song of the Timber Trail" (Stanley R. Avery), "The Pauper's Drive" (Sidney Homer), "Plantation Love Song" (Deems Taylor), showing the versatility of his powers of interpretation. He finished with a rousing delivery of Fay Foster's new song, "The Americans Come," in which he brought out the fine spirit of its dramatic climax.

Miss Hall's numbers were: Aria, "Oh, Flame Ever Living," from the opera "Azora" (Henry Hadley), "The Robin Woman's Song" from the opera "Shanewis" (Cadman). Her singing of this group was heartily received as was

indicated by the spontaneous applause of the listeners. The reception of her second group likewise confirmed that the audience liked her singing; these numbers were: "To You, Dear Heart" (F. Morris Class), "My Love Is a Muleteer" (Francisco di Noguero), "Cradle Song" (Alexander MacFadyen), and "A Song of Liberty" (Mrs. H. H. A. Beach).

Thursday, June 27

Thursday morning the session opened with the annual business meeting with the reports and election of officers. The following were elected:

President, Frank Wright, Mus. Bac., A. G. O.; vice-president, W. H. Carter, Rochester, N. Y.; general secretary-treasurer, S. Lewis Elmer, Brooklyn, N. Y.; general registrar, James W. Bleecker; general auditors, M. M. Hansford and Albert Dewey Jewett. Council members to serve three years; May Laird Brown, Mrs. Warren R. Hedden, Effa Ellis Perfield, Dr. F. Morris Class and C. Whitney Coombs.

There was an organ recital by Alexander Russell, in Aeolian Hall, at 11.15, when he was heard in the following program: Fantasia and fugue (Archer Gibson), cantata (Arthur Foote), sonata in C minor, op. 10 (Ralph Baldwin), "Chant Negre" (A. Walter Kramer), "Two Oriental Sketches" (Arthur Bird), "Starlight" (Edward MacDowell), "March" (Edward MacDowell), "Down the Lanes of Old Romance," from "Five Vignettes" (F. Morris Class), "The Bells of St. Anne de Beaupre" (Alexander Russell), and scherzo symphonique (Russell King Miller), and "The Star Spangled Banner."

Zucca, Griffes and Denton Play

At the afternoon concert, Mana Zucca, Charles S. Griffes and Oliver Denton furnished an exceedingly enjoyable program. Mr. Griffes opened with three delightful numbers of his own composition, "The Lake at Evening," "The White Peacock," and scherzo, op. 6, No. 3. There was fine talent and excellent pianism displayed in Mr. Griffes' work. Mana Zucca was the next artist. She was heard in her "Valse Brillante," "Moment Triste," and "Fugato Humoresque" (on "Dixie"). Miss Zucca is well known to MUSICAL COURIER readers as a musician of exceptional and versatile creative genius. Her technical fluency and innate interpretative sense aroused instantaneous and prolonged applause. The audience would have been glad to hear an encore, but Miss Zucca only bowed her acknowledgment of its appreciation.

Oliver Denton's clear singing tone, his fluent technic and sensitive touch made his reading of the MacDowell "Sonata Eroica," op. 50, and the following group of pieces, "Novellette" (F. Morris Class), "Arietto," op. 8, No. 2 (F. Morris Class), "Druids," op. 10, No. 2 (Marion Bauer), "Etude de Concert" (Fay Foster), "Poeme Heroique," op. 57 (Mana Zucca), a delightful musical treat and those who listened gave hearty and spontaneous applause.

The lecture of the afternoon was given by Harriet Seymore, author of "How to Think Music." Her subject was "Musical Re-education," and great interest was shown in her points presented. The conference which followed brought out the subject of "Examinations and Certification," which were well presented by Frank Wright, president of the N. Y. S. M. T. A., and Frederick Schlieder, chairman of the examining committee; Warren R. Hedden and others. The ideas presented placed importance on the individual benefits for members of the New York State Music Teachers' Association to take examinations. Such examinations would mark a step forward both in individual and general culture.

Macbeth, Wells and Gardner

The evening concert concluded the convention. Florence Macbeth, coloratura soprano; John Barnes Wells, tenor, and Samuel Gardner, violinist, were the artists. The program given below was one of the most delightful of the convention. Mr. Wells added three encores, which proved that his work was thoroughly enjoyed. These added numbers were his own compositions. Florence Macbeth also must needs add encores because of the excellency of her singing. Miss Macbeth sings as though she enjoyed it, and she communicates this joy to her listeners. Among her encores was John Prindle Scott's "The Wind's in the South Today." Samuel Gardner already has established himself as a violinist of no ordinary talent. His exceptional gifts shone forth not only in the playing of his numbers, which were given with splendid verve and tone, but he disclosed himself to be also a composer of forceful creative ability. The program as presented follows: Sonata for violin and piano, op. 5 (Daniel Gregory Mason), Mr. Gardner and Mr. Loesser; "Autumn Sadness," op. 5, No. 1 (Ethelbert Nevin); "Time Enough," op. 22, No. 1 (Ethelbert Nevin); "A Song in the Night" (Marshall Bartholomew); "The Clover," op. 26, No. 3 (Edward MacDowell), and "The Bluebell," op. 26, No. 5 (Edward MacDowell), John Barnes Wells. "Come Unto These Yellow Sands" (Frank La Forge), "A Sonnet" (James Bliss), "The Look" (Rosalie Hausman), "The Awakening" (Charles Gilbert Spross), Florence Macbeth, "Romance Slovak," "Night in the Rockies," "From the Canebrake" (all by Samuel Gardner), Mr. Gardner. "A Lyric from Tagore" (Alexander Russell), "The Foggy Dew" (Harvey Worthington Loomis), "Who Knows," op. 38, No. 3 (H. Clough-Leigher), "The Hermit" (F. Morris Class), "A Secret from Bacchus" (Bruno Huhn), John Barnes Wells. "Were I a Bird" (Marion Bauer), "Fairy Bark" (Harriet Ware), "Midsummer Lullaby" (MacDowell), "Moonlight-Starlight" (Hallett Gilbert), Miss Macbeth, "The Star Spangled Banner." Mrs. Yeatman Griffith, Alexander Russell, Arthur Loesser and Emil Newman were at the piano.

In Conclusion

In concluding, it should be said that this was considered one of the most delightful and best conventions ever given by the New York Music Teachers' Association. It also showed, particularly in these programs, that American music by American artists is adequate to interest and entertain. Also it marked a definite step forward in the cause of the American composer. The subjects "Relaxation" and "Standardization" were discussed consistently, and those who followed these discussions certainly must have reaped definite benefit from the ideas set forward.

Just a word in regard to those deeply interested peo-

ORVILLE HARROLD

Tenor

singing in Opera at the Academy of Music, Philadelphia, was praised with one voice by ALL THE PHILADELPHIA PAPERS

As Lionel in "Martha"

THRILLED BY HARROLD

Beautiful singing arouses enthusiasm

Orville Harrold has never sung as well here as he sang last evening. His aria of lamentation was exquisitely given and his enunciation so fine as to charm every hearer. Harrold is an artist who is deserving of high praise and there was no question of the delight and pleasure he gave his auditors last evening.—Philadelphia Record, June 22, 1918.

The honors of the evening went to Orville Harrold, who sang with such brilliant tonal quality and facility of execution that he was tendered an ovation. He took a high D with an assurance that electrified the audience and was rewarded with thunderous applause.—Philadelphia Telegraph, June 22, 1918.

Orville Harrold in the deathless "M'appari" saw his great reward in a hurricane of applause.—Philadelphia North American, June 22, 1918.

The grateful role of Lionel was competently sustained by Orville Harrold, who sang with much beauty of tone and a splendid sonority. He made the part a virile and vital figure.—Philadelphia Inquirer, June 22, 1918.

Mr. Harrold was heard even to better advantage than on Wednesday evening, the music admirably suiting the range and texture of his voice, gave him opportunity to fling off his high tones. "Like a Dream" was beautifully sung.—Philadelphia Bulletin, June 22, 1918.

In "The Tales of Hoffmann"

"Hoffmann" is not an easy role either vocally or histrionically, but Orville Harrold carried it off with fine sense of differentiation between its comic and tragic aspects.—Philadelphia Public Ledger, June 20, 1918.

Management: WALTER ANDERSON
62 West 45th Street New York

ple whose efforts made this convention so great a success. To Walter Bogert, who was responsible for the general arrangement of the programs and the selection of the fine artists, great credit is due. Edna van Voorhis, the general secretary and treasurer, also deserves more than a word of praise for her efforts. The thirtieth annual convention, now a matter of history, should indeed be a remarkable memory to all those who participated in it.

On Monday evening, preceding the opening, an informal reception was given at the Hotel Majestic, at which nearly 200 former pupils of A. K. Virgil, of the Virgil Piano School, were present to show their respect and love for this able teacher. Although it was not directly an affair of the convention, it was nevertheless closely associated with it, and it deserves mention in this connection.

Louise St. John Westervelt's Activities

Using "Long, Long Trail" Extensively in Community Work

One of the biggest community song leaders and a most diligent worker in Chicago, in addition to being among the prominent vocal instructors, is Louise St. John Westervelt. She has done more in the uplifting of community "sings" than probably any one else. Miss Westervelt believes that community "sings" should be boomed now more than ever before and is doing all she can to help in this line. Being a conductor of no mean ability, this energetic woman knows exactly how to gain the hearts of the audience and make them sing, and, therefore, her accomplishments as a community leader have been highly successful.

Recently she brought fifty-five girls from the Columbia School Chorus, of which she is the conductor, to sing for the boys at the Great Lakes Training Station. An interesting program was rendered which was thoroughly enjoyed by the vast audience of jackies. Knowing that much had been done in the way of community singing at Great Lakes, Miss Westervelt interrupted her choral program in order to ask the "jackies" to sing for them, which they did with great enthusiasm and gusto. Then the choral program was resumed, Jessie Zeman and Edith



LOUISE ST. JOHN WESTERVELT,
Prominent vocal teacher and community song leader.

Ethel Jones, members of the chorus, also singing solos. Encores were demanded, and Miss Zeman responded with "The Long, Long Trail," which of course was a big hit. Speaking of the "Long, Long Trail," Miss Westervelt believes it to be one of the best songs before the public today and is using it extensively in her community work together with "Joan of Arc," "Over There" and John Alden Carpenter's "Home Road." Besides advising her pupils to use it on their programs on tour, Miss Westervelt intends to continue using the "Long, Long Trail" in the fall. At a recent community concert at Sherman Park, in Chicago, Miss Westervelt tried an experiment which, though difficult, proved highly satisfactory. She took the audience into her confidence and asked them to help the chorus out in singing patriotic songs, and began by trying them on "America" with a counter melody. The chorus sang the counter melody and the audience the refrain, and Miss Westervelt was astonished at the excellent results of the first experience. Therefore, she is to

be highly congratulated, not only on her unflagging energy, but upon the achievements she has accomplished.

ST. LOUIS HEARS "HIAWATHA"

F. E. Moore's Setting Pleases—"The Mikado" Revived—An Italian Fete—Student Recitals and Other Happenings

St. Louis, Mo., June 22, 1918.

Shimmering water shadows duplicated every beauty of color and poetic motion as the moonlight and the spotlight revealed the setting of "Hiawatha." One felt that F. E. Moore's conception must be very close to the picture Longfellow drew in his own mind, when he painted with skillful word color the youth and sorrow of Hiawatha. The resonant voice of Douglas Peterson was the entreating lover, the assured leader of his people and then the grief stricken husband.

The dancing, especially that of the children, was interesting and won unstinted admiration, for many of the dances were difficult, and they were all done with the natural grace of the Indian and the unconscious abandon of childhood. Still more interesting, however, was the music—those weird, minor thoughts in unexpected rhythms. The impressive dignity of the long single file dead march along the banks of the lake was to a large extent due to the thought of peace—everlasting peace—that was expressed in the chant as it grew in intensity with the processional.

There were many moments that stood high in the at-



ON A PORTO RICO SUGAR PLANTATION.

Standing in the center (above) is Edith Mason, prima donna soprano of the Bracale Opera Company, and directly below her sits Giorgio Polacco, the former Metropolitan conductor, who is now the musical director of the Bracale Opera Company. The others are members of a well known Porto Rico family who own the plantation on which the picture was taken. The party is grouped on and about one of the cars on which the cane is carried from the fields into the mill, and the occasion was a "pig-roast," tendered by the host to Miss Mason and Mr. Polacco.

out most effectively by soloists, chorus and orchestra. There are voices that should have especial mention—Arthur Aldridge, Ivy Scott and Mildred Rogers. The bubbling fun of Ko-Ko the Lord High Executioner, played by John E. Young, was irresistible.

"Iolanthe" will be sung the week of June 23, and, if the house on the opening night is a fair indication, the Park Opera Company will thrive, giving us a season of summer music that is to those who are tired of pictures and vaudeville an oasis in the desert.

Two Students' Recitals

On Tuesday night, at the Odeon, the graduating exercises of the Strassberger Conservatories were held. The class was large and the program it presented was comprehensive, and the professional students of Ethan Allen Taussig, voice teacher, gave one of the most interesting recitals of the season at the Musical Arts Hall on Monday night, June 17.

Italian Fete

On the Statler Hotel roof countless fluttering flags of Italy and America made an effective background for the brilliancy of the Italian fete on Monday night, June 17.

Myrna Sharlow, of the Chicago Opera Company, was the soloist, who had volunteered her services for the occasion. Miss Sharlow sang, with Clara Wuellner, well known St. Louis pianist, the "Floods of Spring" (Rachmaninoff), an aria from "Madame Butterfly" and the "Spring Song" (Mrs. H. H. A. Beach). There is a freshness about her voice that, together with her charm and personality, makes her solos very delightful.

Local color was introduced by L. M. Molino, voice teacher and director of the Italian Grand Opera Chorus, in the bits he presented from "I Pagliacci," "Rigoletto" and "Il Trovatore." This was an unannounced feature, and when the soloists appeared with mandolins and guitars, in the costumes for the opera and folk songs of Italy, it was more than a surprise and proved one of the most attractive things of the kind that has been done here in some time. So well known is Mr. Molino's Italian Opera Chorus becoming that it is in frequent demand, the chief delight of their work being derived from its remoteness from the amateur in every sense of the word.

1918-19 Plans

Elizabeth Cueny, to whom St. Louis has been obligated for so many of its best and most successful concerts of the past two or three seasons, is announcing her 1918-19 plans. An Artist Subscription Series to be given at the Sheldon Memorial is a very happy prospect. Four of the best known attractions—the Little Symphony, on October 26; Lucy Gates, November 9; Leo Ornstein, November 22, and the Flonzaley Quartet, December 7—will be presented.

In a recital at the Odeon Frances Alda, Amelita Galli-Curci, Jascha Heifetz and Josef Rosenblatt, who was heard in St. Louis this season at the Victoria Theatre by comparatively few people, but who through his successes here and elsewhere will be doubly interesting, will be heard. At the Coliseum, John McCormack, who has not sung in St. Louis for four years, will give a recital later in the season.

A change will be made in the Friday morning musicales which Miss Cueny has been having at the Woman's Club. For the coming season they have been arranged for the afternoon, owing to the war work which is absorbing the mornings of so many women. This series of Friday musicales, which always comprises the newer and most interesting of the younger artists, will this season be given at the Statler Hotel.

Z. W. B.

tainment of scenic beauty: The return of Hiawatha and Minnehaha to the village, the savage cry of Hiawatha in the forest as he senses the danger his wife is in, due to the fever, the vision of the Catholic priest as his canoe, paddled by two Indians, glides into view, but by far the most impressive of all the evening's beauty was the picture of Hiawatha, standing straight as an arrow in his birchbark, chanting a psalm at once of sorrow and hope, as he drifts into the shaft of the sunset. The company, which consists of forty Indians, is giving the production for the benefit of the Red Cross Hospital No. 108, of Millau, Aveyron, France.

"Mikado" Heard

"The Mikado," on Sunday evening, June 16, opened the season of light opera that is being given at the Park Theatre with a cast that is entirely noteworthy. From the Metropolitan ranks Mr. Russell, the manager, has drawn Ivy Scott, soprano, and A. L. Pellaton, basso. Both Yra Jeanne, mezzo-soprano, and Mildred Rogers, contralto, have had much experience with the Aborn Opera Company. Of equal excellence are the other members of the cast: Arthur Aldrich, tenor; James Stevens, baritone; Pacie Ripple, tenor, and Bertram Peacock, baritone. W. H. Fitzgerald, who was for many years associated with Fritz Scheff and also directed for the Castle Square Opera Company, is collaborating with Frank N. Mandeville, the musical director. Together, they have produced something like one hundred operas, and Mr. Mandeville has assembled a large orchestra, which counts among its number several symphony men.

The costuming and scenery are of an unusually high standard for a summer opera company. The chorus is large and made a very good showing on the opening night. The few slight discrepancies that are almost unavoidable in this type of opera, to say nothing of the fact that it was put on with remarkably few rehearsals, will disappear in a short time. The voices in the chorus, especially the men's, are noticeably good. All the charm of Gilbert and Sullivan's lyrics was brought

A Melody Ballad That Charms

"The Radiance in Your Eyes"

By Ivor Novello

(Composer of "Keep the Home Fires Burning"
"Till the Boys Come Home," "Dream Boat," etc.)

Published in all the keys by
LEO FEIST, Inc., New York

GALLI-CURCI

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist

Exclusive Management: CHAS. L. WAGNER; D. F. McSweeney, Associate Mgr.
511 Fifth Avenue (Postal Life Bldg.), New York

Chickering
Piano

LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1918-19

Haensel & Jones, Aeolian Hall, New York
KNABE PIANO USED

"The woman with the
wonder voice."

MAX LIEBLING Coach for VOCAL Repertoire
ACCOMPANIST-PIANO INSTRUCTION
 Address: 629 Seventh Ave. Phone 2499 Circle, N. Y. City

ARTHUR SHATTUCK
PIANIST
 Secretary Margaret Rice Lake Bonah, Wisconsin
 STEINWAY PIANO USED

MARJORIE KNIGHT
SOPRANO
 Management: Emil Reich, 1 West 34th Street, New York

CORNELIUS VAN VLIET
The Dutch Cellist
 Management: HAENSEL & JONES, Aeolian Hall - New York

WITHERSPOON **VOCAL INSTRUCTION**
 Formerly Metropolitan Opera Company
 148 West 72nd Street - New York

EDGAR STILLMAN-KELLEY
PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

RIEMENSCHNEIDER
PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

Florence Macbeth
PRIMA DONNA COLORATURA
Chicago Grand Opera
 Personal Management: DANIEL MAYER, 1446-8 Aeolian Hall, N. Y.
 Phone, Murray Hill 2110
 Booking Season 1918-19

JOHN McCORMACK
In America Entire Season 1918-19
EDWIN SCHNEIDER, Accompanist
 Manager: CHARLES L. WAGNER
 D. F. McSwaney, associate manager
 511 Fifth Ave. (Postal Life Bldg.), New York
 Steinway Piano Used

HERMANN KLEIN
Teacher of Some of the Most Successful Singers Now Before the Public
 Co-Editor, Garcia's "Hints on Singing";
 Author, New English Version of "Carmen";
 Translator, Metzler's Mastersongs, "Lieder in English."
 40 Avenue Road, Regent's Park, N.W., London

"The School of Experience"
 will remain open all summer
 Every branch of Dramatic and Operatic Training,
 fitting pupils for public appearances.
Milton Aborn
 137-139 West 38th Street, New York
 "The Aborn Miniature"
 Telephone: Greeley 909

OSCAR SAENGER
"RECOGNIZED INTERNATIONALLY AS ONE OF THE GREATEST AUTHORITIES AND ONE OF THE MOST SUCCESSFUL VOICE TEACHERS OF THE PRESENT DAY."
 Address L. LILLY, Secretary 6 East 81st Street, New York
 Telephone 687 Lenox

OHIO MUSIC TEACHERS' CONVENTION

(Continued from page 5.)

a response by the president of the O. M. T. A., Ella May Smith.

Musical proceedings proper then began with some harp selections delivered effectively by Joseph Vito, harpist of the Cincinnati Orchestra, who took the place of Leo Lerando, of Columbus, programmed for an address, "The Romance of the Harp." Clara Bancroft, contralto, Oxford, Ohio, and Carrie Porter, soprano, Columbus, Ohio, contributed vocal numbers so well sung that stirring applause gave them recall after recall. Gladys Shailer and Neva Remde Sandau did the accompanying. Emily Church Benham, the Columbus pianist, scored a rousing hit with her intelligent, deeply felt and exceedingly musical piano performances. The compositions heard at these seances were by Harriet Ware, A. Walter Kramer, Cadman (piano sonata), Diekmann, Ella May Smith ("Sleep, Baby, Sleep"), Mrs. Beach, etc.

Many persons declared the voice conference to have been the most important and instructive ever held at a convention. Felix Hughes, the Cleveland maestro, who made such a deep impression on his auditors last year at the Cleveland convention of the O. M. T. A., was the chairman of the Cincinnati vocal occasion, and in his address, "Common Sense in Tone Production and Breath Control," again won hearty approval for the soundness of his views and the convincing way in which he presented and proved them. He is a master of his subject. "Diction in Speech and Song" was the subject of Helen Hinkle, a brilliant and polished lady, who set forth her ideas with thoroughness and also with a charming wit. That experienced orator, singer, conductor and teacher, Thomas J. Kelly, was expected to be one of the high lights of the event, and he did not disappoint his friends. His subject was "Terminology in Singing," and he set it forth lucidly, admirably, incontrovertibly.

The Convention in Swing

Rena Titus, soprano, and pupil of Felix Hughes, was heard in a recital that presented her not only as an uncommonly pleasing vocalist, but also as one who has command of the whys and wherefores of the singing art. Her numbers included pieces by James H. Rogers, Cadman, MacDowell, Wilson G. Smith, Horsman, Campbell-Tipton, Dichmont, Katherine Glen, Edna Park, Spross. Adella Prentiss Hughes presided at the piano with rare musical insight and tact.

Karl H. Eshman, of Granville, Ohio, read a paper called "Primitive Musical Instruments," which, in spite of its unpromising title, proved to be lively, up to date and absorbingly interesting.

Some pedestrian activities of the visitors were welcome visits to the home of Mr. and Mrs. Charles P. Taft, where their famous collection of paintings and art objects were viewed; a garden party at the Cincinnati Conservatory of Music, where the directress, Bertha Baur, did the honors as hostess in her usual courtly and amiable manner, and the guests strolled about the beautiful grounds and took tea and dainties at tables spread picturesquely on the broad lawns, and a trip to the Zoo, where a special concert was given by Nikolai Sokoloff, who leads the summer concerts of the Cincinnati Symphony Orchestra. He has made a very strong impression there and is generally recognized as a young leader of exceptional temperament, earnestness and authority.

At the reception given by the Musicians' Club (Carl W. Grimm, president), Mrs. F. A. Seiberling, of Akron, sang a group of songs by Gilbert, Rogers, de Leone, Lieurance, Burleigh, Hanby and Parker, and revealed impressive musical sincerity, fine tone control and excellent voice and text management. Adella Prentiss Hughes rendered more of her genuinely sympathetic piano accompaniments, as she did, too, when her husband, Felix Hughes, performed a few songs by special request. He put refreshing soul, intellect and real diction into his presentations.

Jean Ten Have and Theodore Bohlmann played the Carpenter sonata for piano and violin, and a better reading than these two sterling artists accomplished would be difficult to experience. The work is scholarly and yet varied and piquant enough to escape the reproach of dryness.

A true ovation fell to the lot of Mrs. Edward A. MacDowell who was down for her now celebrated talk, "Peterborough and the MacDowell Colony," which made its customary marked impression, both because of the nearness of the subject to the hearts of those who have real love for American music and musicians, and because of the vital and fascinating style in which Mrs. MacDowell, modest and yet fired with true apostolic zeal, delivers her potent message. As this is the time, if ever, when American movements in music should have unswerving support, Mrs. MacDowell should be given all possible help in her endeavor to carry out the ideal wish of her late husband, that Peterborough be made a permanent place of inspiration and encouragement, an always hospitable home for our native artistic creators and gifted reproductive musicians. The National Federation of Music Clubs stands pledged to render every possible assistance to the MacDowell Colony and it is the duty of every other American musical association and individual musician to do the same. Following her talk, Mrs. MacDowell played some of her husband's works ("Prelude," op. 10, "The Eagle," "To a Water Lily," "Will o' the Wisp," the largo from the "Sonata Tragica," "A. D. 1620," "To the Sea," "Song," "From a Log Cabin," "The Joys of Autumn," "Improvisation" and "Witches' Dance") and needless to state, she entered understandingly into the very essence of the compositions. More than that, however, Mrs. MacDowell exhibited a strongly personal quality as a pianistic interpreter, and brought to her aid a rich, many shaded tone, a finely developed sense for phrasing, and a technique always adequate and often brilliant. Her success was resounding.

"The Public and Music School" session developed much matter of weight. Walter H. Aiken was chairman of the proceedings, made a stimulative address, and handled his general functions expertly. An orchestra from the Cincinnati High Schools, directed by Joseph Surdo, was somewhat of a surprise, what with its good tone quality and its correct technique. Under Margaret McClory Pace's guidance, six little girls from the Cincinnati Conservatory gave demonstrations of musical instinct and resourceful-

ness of application which occasioned wide remark on the masterful training they had received.

Paul Bliss' exceedingly attractive and well made cantata, "Pan, on a Summer's Day," was directed by Joseph Surdo, played by his young orchestra, and sung delightfully by the High School Girls' Glee Club of Madisonville. A spirited Kipling-Surdo chorus, "Lest We Forget," had a hearing.

Frances Eliot Clark, director of education, Victor Talking Machine Company, spoke on the educational value of that great invention, and made point after point which struck home forcibly, for every progressive musician knows today that the mechanical reproducing of music has been one of the great factors in opening up the homes to tonal influence and in creating a widespread desire for more and better music. Mrs. Clark has splendid command of her subject and is a student and thinker.

Pier Adolfo Tirindelli's violin concerto was heard as to its first movement, with the composer at the piano and Jean Ten Have as the soloist. It is a serious piece of writing, full of engaging melody and harmony and all its good features were sounded adroitly by the pair of gifted performers.

Variety and Spice

A knot of teachers discussed the question of the high price of copyrighted music and came to the conclusion that it would be a good plan for them to buy the frankly cheap (but good) editions and give the music to their pupils gratis, rather than to buy expensive grades for forty and fifty cents a copy and make a few cents on the resale. One of the teachers said: "The parents cannot be made to believe that we do not buy the music for ten or fifteen cents and make a handsome profit on every piece. Why not pay ten cents for it and give it to the pupil? That would be an added inducement to parents and pupils and amounts to so little that the teacher would not feel it. At the worst he could add a small amount to the total of his tuition charges for the term. I have been giving away music to my pupils for some years and the system works like a charm. I use the Century Edition which includes all the standard pieces I need at ten cents a piece, well printed on good paper. Any other edition as cheap and attractive would do just as well." The scheme seemed to meet with the approval of the listeners to judge by what they said, and indeed it seems feasible. It surely is legitimate.

Albert Riemenschneider, the Cleveland organist, drew a large audience to his recital at Christ Church. One need not hesitate to call him a master of his instrument, high praise as that is. He has a finger and pedal technique which is so smooth that it never suggests mechanism, and his registration is a thing of color and continuous beauty. Musical grasp and phrasing of the finest mark everything he does. We do not remember to have heard better organ art for many a moon. The program was one of careful and effective selection and included part of Ralph Baldwin's sonata, op. 10, Will MacFarland's "Serenade," Kinder's "In Springtime" and toccata in D, Dickinson's "Berceuse," Rogers' "Scherzosa," Stoughton's "The Nile," Gordon B. Nevin's "Will o' the Wisp," Federlein's "Allegro Jubilante," and Bartlett's "Meditation Serieuse." The auditors passed around the word to the rest of the convention, regarding Riemenschneider's tone blendings, his musicianship, and his intense degree of imagination—not the easiest thing in the world to express on an organ.

Zelina de Maclot put poetry, temperament and vocal facility, with especially well schooled top tones, into songs by Eleanor Freer, Cadman, Spross, Salter, Mrs. Beach (with a cadenza written by the composer for Miss de Maclot) and Harriet Ware. The singer pleased so unequivocally that she responded with a dashing Spanish song that brought further acclaim. Mrs. Henderson (formerly Mildred Marsh) accompanied with routine skill and taste. At the same concert Pasquale Tallarico, a young pianist, was liked immeasurably for his musical poise, his full, rich tone, and his sound technical achievements in Arthur Whiting's D flat prelude, Oldberg's "Improvisation," Bollinger's "Idyll," Chadwick's "The Frogs," and the first movement of MacDowell's "Sonata Tragica," a soulful reading of a noble opus. The pianist added also Cadman's "Thunderbird" suite, and gave the vivid music inspiring proclamation.

John A. Hoffmann's mixed chorus, euphonious and well attuned, acquainted the conventioners with George Leighton's "The Beatitudes" and Mabel Daniels' "Peace With a Sword," the latter a vigorous and climactic musical manifesto.

Mrs. MacDowell's public hit, made on the first day of the meeting, was missed by many late travelers, and upon extensive request she gave a private recital, with two movements of the "Celtic" sonata and smaller examples. The big sweep and the dramatic utterance that came from the keyboard in the "Celtic," quite astonished those who always had imagined the little woman as primarily a miniaturist on the piano.

Community sings, directed by Louis Ehrgott, opened all the morning sessions.

"The Voice of Love," which the MUSICAL COURIER published recently, was mentioned by many visitors, most of whom were anxious to find out all sorts of details about the composer, Ella Della. Much talk went the rounds regarding the growing demand for melody ballads, a form of writing in which the American and English composers excel without any question.

We were not able to attend the theory conference at which these subjects and speakers were programmed, under the chairmanship of Carl W. Grimm: "The Propagation of Musical Fallacies," Louis G. Sturm, Cincinnati; "The Relation of Harmony and Appreciation," Harrison de la Baron, Oxford; "Phases of Counterpoint," George Leighton, Cincinnati; "The Bogie Man," Lynell Reed, Toledo; "American Writers of Harmony," Carl W. Grimm, Cincinnati.

One of the great moments of the convention was reached when "The Great Miracle," by C. Hugo Grimm, of Cincinnati, had its innings. It is a cantata for soli, chorus, string orchestra, harp, horn and organ. The composer conducted, and Mrs. Clifford Bennett, soprano; Robert J. Thuman, bass; Glyn Morris tenor, and Martha W. Hersh were the soloists, with Sidney Durst at the organ. While the music itself was impressive and

of superior pattern and workmanship, the great moment came at its conclusion, when the youthful composer bade every one goodbye and hurried away to join his regiment, which was even then making preparations to leave Cincinnati in an hour for—somewhere. Fervent cheers and shouts of good wishes accompanied the departing one, and the incident had a significance that left no one unmoved. Many of the women wept and few of the men were dry eyed.

An hour of organ and sacred compositions, with Lillian Arkell Rixford as chairman, interested a surprisingly large gathering. The participants were Grace Chapman, Margaret H. MacGregor, Alma Strautman and Elizabeth Shipley, and the works were Dudley Buck's E flat sonata, James H. Rogers' A minor sonata (first movement), the same composer's "Great Peace Have They," Stevenson's "Light," John T. Scott's "Repent Ye," Baldwin's C minor sonata, Edward Kreiw's "Concert Caprice."

Lucile Wilkin and her playing of Otto Messner's piano sonata (dedicated to Edgar Stillman-Kelley) marked another outstanding manifestation. The score is a modern one, and yet it makes for melody and ingratiating harmony. The musical thought is of sustained elevation and the form and construction betoken knowledge and fluent facture.

The members' and visitors' luncheon was a merry affair in the packed ballroom of the Hotel Sinton. Ella M. Smith spoke the welcome, Colonel Mellish said graceful and clever things about "The Ladies," and Leonard Liebling made an address called "The American Composer," of which we remember chiefly that he admitted he had learned much at this convention and hoped to be invited to the next.

An interpolation of indescribable gayety was the "Seemphuny" Orchestra, with A. O. Palmoffski (Augustus Palm) as the conductor. Among the players were recognized Herman Belstead, cornetist; Thomas Kelly, gazoo; J. Herman Thuman, drums and accessories; Sidney Durst, bass; Theodore Bohlmann, piano. Following truly parodistical introductory remarks by Mr. Thuman, came a performance of the remarkable "Sinfonia Femina," or "The Maiden's Prayers," by Bellstedovitch, a burlesque of everything imaginable, with a piano interlude by Bohlmann in imitation of de Pachmann. The audience screamed with laughter.

Mary Conrey Thuman, possessor of a lovely voice, and Robert J. Thuman, owner of a smooth and resonant one, sang parody texts with mock seriousness to Smith's "If I but Knew," Oley Speaks' "When Mabel Sings," Hawley's "The Sweetest Flower" and Saar's "The Little Grey Blue Dove."

Concluding Ceremonies

Oley Speaks was not allowed only to listen, as he had intended. His many admirers forced him into a recital, willy nilly, and he did a few of his songs, in his modest and irresistibly appealing way. The Speaks melodies, doubly welcome these days, found ready response, and the delivery of the composer, disdaining many of the usual concert singer's tricks, brought out their best aspects as well as the telling points of the texts. He got a rousing reception, and deservedly so. He sang "Life," "When the Boys Come Home," "To You" and "Mandalay."

We were not present at the piano conference, and regretted our absence, as the program called, among other things, for a paper, "Palaestra Digitorum" (Athletic School for Fingers), by Theodore Bohlmann.

Helen Pugh registered herself as a gifted and stimulative pianist in MacDowell's "Etude Hungaria," "The Brook," "Polonaise" and "Concert Etude."

A motor intermezzo through the unsurpassed beauties of the hills about Cincinnati, with their vistas of the Ohio river and the Green Kentucky shores, formed a much appreciated part of the local hospitality, many of the citizens putting their cars at the disposal of the delegates.

The Cincinnati Summer Orchestra played (at Emery Auditorium and under Tirindelli's direction) Arthur Foote's "Four Characteristic Pieces," Ethel Hier's scintillating scherzo, Chalmers Clifton's lovely andante and two parts of MacDowell's Indian suite. Mrs. William A. Evans sang an aria from Kelley's "The Pilgrim's Progress." Myra Reed played the first movement of Ralph Lyford's piano concerto, and he conducted the accompaniment. The work is of uncommon musical dignity, but there is nothing of meticulous pedantry in it. It is definite and concrete in form and purpose. It has some serene and some passionate moments in melody. It is very transparent in harmony, agile in counterpoint, modern in orchestral treatment. Lyford's concerto is decidedly important and should be given a chance at our leading symphony concerts.

A ridiculous and malicious rumor was spread about the convention to the effect that Mme. Schumann-Heink had died under mysterious circumstances. We wired to the diva at San Diego, Chicago and New York, and finally located her in the last named city, at the Waldorf-Astoria. She replied as follows: "In the words of our own Mark Twain, I wish to say that the reports of my death are greatly exaggerated. I am happy as never before in my work for our wonderful boys, and I assure you they are strong for their Mother Schumann-Heink." It may interest you to know that I have the great honor to be the soloist at the Independence Day celebration at noon in Philadelphia, after which I am going to New York to sing for the same cause in the New York University Stadium, on the evening of the great day. It is a wonderful dream come true, for me. Frank La Forge will play for me on both occasions. Best regards to all the teachers and my other friends in Ohio. (Signed) Ernestine Schumann-Heink."

Mrs. Albert J. Ochsner, president of the N. F. M. C.,

was to have made an address, but illness prevented her leaving Chicago. She sent a paper, however, and Mrs. Seiberling read it with fine effect. Mrs. Ochsner's dominant idea was that co-operation could and should bring about national results in music, and that the N. F. M. C. is in the best position to promote such co-operation. Her paper also bespoke support for the National Conservatory bill now registered in Washington. "Why not a Minister of Fine Arts?" asks Mrs. Ochsner; "and, if so, why not a woman in that position?"

Alice Bradley spoke on women's musical interests in Ohio, and stirred up much enthusiasm with her logic and eloquence. Dr. W. W. Boyd (Oxford, Ohio) impressed the gathering with his dissertation on "The Composer's Fellowship Established by the Oxford Western College for Women," a splendid undertaking, by the way. Nikolai Sokoloff, the conductor, caused a flutter with a forcefully delivered, straight from the shoulder and undeniably truthful indictment of the kind of ultra conservatism that keeps orchestras from employing American conductors, and conductors from giving more opportunities to young composers. Mr. Sokoloff made a plea that students be allowed to be present at symphony rehearsals, and that women be employed as orchestral players. His remarks scored sensational response.

Possibly the finest piece of authoritative and elegant oratory heard at the convention was Lawrence Maxwell's "The Cincinnati May Festival," in which he told tersely the origin and development of that wonderful enterprise. "Let the Germans blow up the Rheims Cathedral" he thundered; "let them point their guns into the Louvre and

tion of an American piano composition that compares fully with the best of modern European products.

The symposium of American composers had that veteran tonalist and affable gentleman, James H. Rogers, at its head, and he told his colleagues that "now or never" is the time for them to come close to the public and to make their position endure. Louis Victor Saar related useful matters in his characteristic terse and sententious way. Leonard Liebling, according to the Cincinnati Enquirer, "made the principal address, in which he urged that American composers express American life and sentiments, and not seek the imitation of foreign writers or go abroad for their subjects. In that way, he claimed, the individuality of American composers could be determined." He also begged that composers and musicians generally co-operate locally, and keep their eyes fastened more on home than on New York, as all the knowledge and genius of America do not center in the metropolis, and local musical alliances are of far more benefit than musical alliances made in New York for purposes more clear than altruistic.

Among the selections heard at the final concert was MacDowell's first concerto (first movement), with Irene Gardner, an able and resourceful pianist, as the soloist; van der Stucken's "Souvenir," Edward B. Hill's graceful suite, "Stevensoniana," and Victor Herbert's "Natoma" aria, "I List the Trill in Golden Throat," which occasioned a piece of clean cut and brilliantly successful singing by that always reliable artist, Zelina de Maclot.

One of the things we did not hear at the entire convention was a teacher, composer or soloist speak enviously or disparagingly of any of his colleagues. It was the distinguishing trait—together with undiluted Americanism—that marked the 1918 meeting of the O. M. T. A. Good collegueship, fraternal desire to help, and free interchange of theories and opinions are the elements that render these occasions valuable to the visiting musicians beyond the music they hear and the audiences they find for their own performances.

LEONARD LIEBLING.

Alice Garrigue Mott Studio Notes

Because of J. W. Nichols' success as head of the vocal department of the summer school of the University of Vermont, at Burlington, Vt., he has been re-engaged for this season. In a letter received by Alice Garrigue Mott Mr. Nichols states:

The quick results I am getting up here are due to the good drilling you gave me last season. I can never thank you enough for what you have done for me for I feel that the success that I have had has been owing to your careful guidance.

During the past season, J. W. Nichols appeared as soloist at the following places:

President's Day War Relief, Afternoon Musical Society, joint recital with Mrs. Nichols, Danbury, Conn., March 14. The Danbury Evening Mail News, March 15, said:

Mr. Nichols was sympathetic in his interpretation, and, as he announced, strove for purity of folksong reproduction. This added a variation to the program that was unusual.

State Normal Chorus annual concert, Greensboro, N. C., May 21, 1918. The Greensboro Daily News said:

Great performance of "Cavalleria Rusticana" in the College Auditorium.

Mr. Nichols gave a splendid interpretation of the part of Turiddu. He has a remarkable tenor voice. He has not been heard here before, but was received with much enthusiasm and appreciation by those who heard him.

Newark Oratorio Society (Schubert), April 29, Louis A. Russell, conductor, wrote to Mr. Nichols:

You, with Mrs. Nichols' excellent assistance, surely "put" my song over in fine style and your enthusiasm and artistic singing of my work, "Sacrifice," is worth congratulating you, and on your success I must again congratulate you.

"Crucifixion," Christ Church, Broadway at Seventy-first street, New York, April 7; Oratorio Society, Newark, N. J., April 15. Mr. Nichols is engaged at Grace Church, Brooklyn Heights.

"Magic of Your Eyes" the Coming Song

Still letters continue to find their way to the M. Witmark offices about "The Magic of Your Eyes," by Arthur A. Penn. Not only singers of excellent discrimination, but vocal teachers in every part of the country have found the new song valuable for teaching.

Katrine Fleming, of Halifax, N. S., Canada, writes:

One of my pupils sang your "Magic of Your Eyes" at a concert for the returned soldiers last week, with much success—so much so that several other pupils have asked me to teach it to them. It is a song I enjoy teaching, and when sung it is easily understood.

Omaha, Neb.
Your very delightful song, "The Magic of Your Eyes," which I have used with great success both in concert and the studio. Sang it recently in a recital before the Shriners here in connection with a demonstration of the solo Artapello. I discovered that the A. Hospe Piano Company here, under whose management this demonstration was given, had just received some new rolls, among them "The Magic of Your Eyes," so I used it, accompanied by the solo Artapello, and it went "big." I agree with you that human appeal is needed and for that you are to be complimented on your appealing song.
(Signed) FLORENCE BASILE-PALMER, Akron, Ohio.

I have sung your wonderful song at two banquets here recently and everybody seemed to like it and at the end of these meetings two ladies came to me and asked if that were a new song. "Well," they said: "I'm going to get that song; it's a peach of a song." My own opinion of the song is that it is the coming song of the day. It's a good concert song and I'm going to use it in my concert work.
(Signed) H. GLAN PHILLIPS.

The number was used on the following programs: Pupil's recital of Dr. and Mrs. Stein at Auditorium Conservatory, April 20; benefit of Kempis War Service at home of Mrs. Bernard J. Daly, Short Hills, N. J., April 19; Library benefit at Coterie Club, Newark, Ohio, April 19; benefit Y. M. C. A., Wooster, Ohio, May 27; song recital, Leon Rice at Tottenville, N. Y., June 13; Estey Hall, Philadelphia, Pa., June 15, when it was sung by Grace A. Wade, a pupil of Anna Harrison Wade.

A Melody Ballad That Delights

"The Radiance in Your Eyes"

By Ivor Novello

Composer of "Keep the Home Fires Burning"
"Till the Boys Come Home," "Dream Boat," etc.)

Published in all the keys by
LEO FEIST, Inc., New York

destroy the great paintings, but they can't shell Beethoven's ninth symphony and they can't bomb Bach's B minor mass."

Adeila Prentiss Hughes allowed her hearers to peep into a concert manager's mind when she told something of her work in Cleveland and urged that local managers should be interested not only in their own course of concerts, but also in every other musical endeavor that springs up in their communities. Mrs. Hughes had among her auditors Kline L. Roberts, J. Herman Thuman and Charles Wagner, who had just dropped into town on business.

Louis Victor Saar pointed out the necessity of thorough theoretical training for young composers, and also gave other well salted and well enjoyed opinions, under the title of "From a Composer's Workshop." He then proved his own easy craftsmanship by playing several insinuating pieces from his own pen.

The opera session was presided over with distinction by Louise Dotti. She told "What Constitutes an Opera Singer," and her pupil, Charlotte Sandmann, sang the fetching "Dove Song," from Florida's "Paoletta," that beautiful but unjustly neglected opera. Minnie Tracey recited the achievements of "The American Singer at Home and Abroad," and her pupil, Marguerite Hukill, did the "Remembrance" aria from "Atenaide," by Tirindelli. Grace G. Gardner's theme was "Opera in English," which she delivered and dictioned exquisitely. Her pupil, Cora Taylor sang "Madame Bubble," from Kelley's "Pilgrim's Progress." Ralph Lyford had his say about "The American Director of Opera." His pupils in opera, Clara T. Ginn and Manuel Valles, gave a duet from Converse's "The Sacrifice." Lino Mattioli's greetings were followed by the singing of his pupil, Elizabeth Shipley, in a "Natoma" (Victor Herbert) aria. B. W. Foley's pupil, Louise Todhunter, was heard in Whelpley's "A Forest Song," Mrs. Beach's "My Sweetheart and I," and Campbell-Tipton's "The Crying of Water." The singing of all the pupils was of a singularly high grade.

Howard Brockway's recital of his own works, "Ballade," "Idyll of Murmuring Water," "Humoresque," "Moonlight," "Capriccio," "At Twilight," "Armenian Dance," showed this representative composer-pianist in his best estate. His choice ranged from musical playfulness to poetical fantasy and dramatic vehemence, and not only did his pages reflect those moods eloquently, but also he demonstrated the pianism necessary to interpret them intimately to the hearer. Brockway is the kind of composer who moves with ease in all the forms, and his writing invariably bears the stamp of intellect and refined emotion. His "Ballade," although an early opus, is our no-

FLORENCE

BODINOFF
DANISH SOPRANO

Management:
ALMA VOEDISCH
25 West 42d Street
New York

THE HIGHER TECHNIC OF SINGING
W. HENRI ZAY Author of the Unique Book on Voice
 "The Practical Psychology of Voice," pub. G. Schirmer
 Complete vocal method Studio: 50 West 67th Street

Waller Henry Hall Professor of Choral Music, Columbia University
Address: 49 Claremont Ave.

Frederick H. Haywood
 Offers "Universal Song." Twenty lessons in Voice Culture.
 "A rational and workable system."—David Bispham.
 At the dealers, or Studio 1007, Carnegie Hall, New York City

BIANCA RANDALL
 SOPRANO
 Concerts - Festivals - Recitals
 For information address: H. E. Reynolds, 29 Broadway, New York City

L. d'AUBIGNÉ
 Teacher of Singing
 Villa d'Aubigné, 25bis, rue de Brancas - Sevres-Paris

MARCOSSON
 VIOLINIST
 AVAILABLE FOR RECITALS, SEASON 1918-19.
 Director Violin Department, Summer Chautauqua Institution, Chautauqua, N. Y.
 Permanent Address: MARCOSSON MUSIC SCHOOL, 807 The Arcade, Cleveland, O.

SAM S. LOSH
 PIANIST - BARITONE - TEACHER
 Oratorio :: :: :: Lecture Recitals
 Conductor and Manager of the Apollo Chorus, Fort Worth, Texas
 Government Song-leader at Camp Bowie.

Lehmann Violin School
GEORGE LEHMANN Director 147 West 97th St., New York City
 AN IDEAL SCHOOL FOR THE BEGINNER AS WELL AS THE ADVANCED PLAYER
 A staff of the ablest assistants to meet every student's needs. Free instruction in Theory of Music and Piano Playing. All communications should be directed to the Secretary, MARY G. RUSSELL.

GAYLORD YOST
 COMPOSER-VIOLINIST
 RUTH DE HASS BALFOUR - ATTLEBORO, MASS.

NOW IN NEW YORK
 the renowned Spanish Piano Virtuoso and Pedagogue, will personally conduct a summer term for Professionals only in New York City, beginning July 1st.
 Address: H. Gremmel, Ass't, 45 W. 74th St., New York City, Phone: Schuyler 3071

ARIMONDI
 Leading Bass with Chicago Opera Association
 CONCERT ORATORIO RECITAL
 Tour Now Booking
 Address: CONCERT BUREAU, JULIUS DAIBER
 Aeolian Hall, New York

U. S. KERR
 BASS BARITONE
 RECITALS IN ENGLISH, GERMAN, FRENCH, ITALIAN AND NORWEGIAN
 861 West 143rd Street, New York City. Tel. 2970 Audubon

LESLEY MARTIN, Bel Canto
 STUDIO: 1425 Broadway, New York.
 SINGERS—Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutchinson, George Benus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fluke O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti, Marion Weeks, and many other singers now before the public in opera and church work.

"AMERICA FIRST"
ANNIE LOUISE DAVID
 Was born in AMERICA. Educated in AMERICA.
 Uses a Lyon & Healy Harp made in AMERICA.
 Is making a specialty of playing at her recitals compositions by AMERICAN composers, the principal one being a Concerto for harp solo and orchestra, by Margaret Hubert. Tour now booking through AMERICA under AMERICAN Management of Lee Keedick Lecture and Musical Bureau
 437 Fifth Avenue, New York W. C. Glass, Booking Manager

REVIEW OF NEW MUSIC

KEGAN PAUL, TRENCH, TRUBNER & CO., LONDON

E. P. DUTTON & CO., NEW YORK

Mary Hargrave

"The Earlier French Musicians, 1632-1834," a volume of 258 pages, consisting of concise biographies of French musicians from Lully to the beginning of the nineteenth century, "reflecting in some measures the conditions and influences of the times in which they lived and worked." The chapters are written in a readable, chatty manner which will appeal particularly to the young. They contain no deep criticism or philosophical dissertations to influence the thoughts of writers. The charm of the book consists in the pleasant way dates and biographical facts are interspersed with stories and sketches of opera books to which the composers wrote music. It is odd how willing all biographers are to call Lully a French musician because he changed his name to Lully when he became a citizen of France, and yet will deny that Haendel was an Englishman when he became a British subject and changed his name to Handel. As a matter of fact Handel was German and Lully was Italian in temperament and genius. Nor is Cherubini to be called a Frenchman in spite of his long life in Paris. The author states, of course, that Lully and Cherubini were born in Italy, though she places them among the musicians of France. Cherubini never showed a trace of French influence. Mary Hargrave points out, however, that Boieldieu lived for eight years in Russia without being influenced in the slightest by Russian music, which he considered barbarous.

The remaining composers in the book are: Rameau, Grétry, Méhul, and Lesueur. Of these, Grétry was a Belgian, like César Franck, who likewise became a citizen of France. With Lully, Grétry, and Cherubini out of the list, the earlier French musicians do not seem very important. France was exercising a very great influence on the architects of Europe at the time when her musicians were decidedly second rate. The musicians of that period are almost forgotten now, and the volume by Mary Hargrave is both timely and instructive.

E. Markham Lee

"On Listening to Music." This volume of 159 pages is made up of descriptions of musical forms and styles. It is a book which by any other name would do as well, for listening apparently consists in knowing what is being heard. This theory must not be carried too far, however, as it would then be possible to assert that a man hearing a waltz would not listen if he thought he heard a sonata. As a plain, unvarnished tale about the phrases, rhythms and outlines of all kinds of musical works this volume by E. Markham Lee is instructive. The headings of the various chapters give a fairly good idea of what the work is about. The introduction is a description of the various kinds of listeners. Then follows: "Hearing and Listening," "The Art of Understanding What We Hear," "Orchestral Music—Symphony, Overture, Tone Poem," "Concerto and Other Accompanied Solos," "Chamber Music," "Piano Recitals," "Vocal Recitals," "Oratorio, Cantata," "Madrigal, Part Song," "Church Music," "Organ Recitals," "Opera," "Theatre Music," "Miscellaneous Concerts," "Home Music." There is also a copious index, a list of books for study, and a chronological list of the chief composers mentioned in the book.

It is a handy and serviceable volume, but not an epoch making work which will require many editions. The author, E. Markham Lee, is a well known English musician who would like to see a return to a practice common among his ancestors, namely, the performance of musical works by every member of the family. From a musician's point of view music of course is highly important. But to the modern, who is ten times as busy as a man of the seventeenth century, and who holds a telephone receiver in one hand and a watch in the other, there would be no satisfaction at all in stopping to sing "Now Is the Month of Maying" with the members of the family, all of whom would find it a positive nuisance to keep the automobile waiting for "Come, Lads and Lasses." The world is not likely to return to the good old days which have been sighed for ever since the ancient Roman poets sang about the charms of the age of gold, then long past. Dr. Lee very justly gives the mechanical player piano credit for developing a taste for music in many homes which otherwise would be tuneless and silent.

G. SCHIRMER, NEW YORK

Oley Speaks

"When the Boys Come Home," a setting of John Hay's fine poem written when he was private secretary to President Lincoln, during the Civil War. Both the music and the verses are appropriate now. There is a broad, martial swing to the tune Oley Speaks has written which makes it very effective.

Enrico Caruso and Vincenzo Bellezza

"Liberty Forever,"—"Per sempre liberta"—a march for the piano, with a bold tune and the usual rhythm in 2/4 time. Caruso's name will call attention to the march, which, however, is good enough to be played wherever marches of the brass band type are wanted.

Charles Ancliffe

"April Buds," a waltz for the piano; tuneful, with a good waltz swing for dancing purposes, and plenty of variety. The piano arrangement of the original orchestral version is well and simply done, requiring but a moderate technical skill to play.

Gladis Greene

Two poems by François Villon translated by Andrew Lang and D. G. Rossetti, to which Gladis Greene has added music that is emotional, picturesque, and modern in spirit. The poems are called "Rondel," and "To Death of His Lady." The poems and the music are both highly



TAMAKI MIURA.
 The charming little Japanese prima donna, "snapped" in Havana, during her last season in Cuba in the Bracale Opera Company.

seasoned and not likely to appeal very strongly to the uncultured.

Henry Holden Huss

"Suppose," a song with words by Eugene Field, to which the composer has set music with a touch of quaintness and a rhythm that has a flavor of the antique. The music, moreover, is suitable to the poet's verses, and is vocally effective as well.

JOHN CHURCH COMPANY, CINCINNATI

Axel Raoul Wachtmeister

The John Church Company has just issued "The Frozen Grail," a new chorus for men's voices, by Axel Raoul Wachtmeister. The poem, by Elsa Barker, is of a notable, dignified character and describes the progress of intrepid explorers as they struggle toward the frozen goal of the north. It is said that Commodore Peary had a copy of the poem in his pocket when he realized the fulfillment of his life-long ambition and stood at last upon the farthest north point of the world. Count Wachtmeister has provided the poem with fitting music of a vigorous and dignified character, effectively written for male chorus in four parts, with accompaniment for one or two pianos, four hands. The composer has caught the spirit of the text splendidly and the result is a great work, which will without doubt achieve wide popularity among the singing clubs. The publishers also have an orchestral accompaniment which can be rented.

JULIUS WILLIAM MEYER
 VOICE PRODUCTION and INTERPRETATION
 Studio, 1350 Circle
 Telephone: Residence, 1380 Prospect Carnegie Hall

GEORGE EDWARDS
 PIANIST
 Compositions published by WILLIS & COMPANY, Cincinnati, Ohio

THE HELEN MOLLER TEMPLE
 Dedicated to Greek dancing in its purest form. Private class and children's courses. Illustrated Catalogue. Address Secretary, 746 Madison Avenue, N. Y.



ESTELLE HARRIS **SOPRANO**
 Concerts, Oratorio, Recitals, Lee Keedick Lecture & Musical Bureau, 437 5th Ave. W. C. Glass, Booking Manager.
 Personal Address, 34 Gramercy Park, Tel. 2150 Gramercy

GENNARO MARIO-CURCI

(Graduate of the Royal Academy of Santa Cecilia, Rome)

is the only private coach and accompanist of

Madame Galli-Curci

Address: Care of Charles Wagner, 511 Fifth Ave., New York

TEXAS MUSIC TEACHERS' CONVENTION IN FORT WORTH

Annual Three Day Conference Held in Chamber of Commerce—Address on "Standardization and Its Forms" Recommended as Basis for Educational Campaign

Fort Worth, Tex., June 15, 1918.

The third annual convention of the Texas State Music Teachers' Association took place this week and was attended by the largest number of delegates in the history of the organization—a matter of sincere congratulation to the officers in these uncertain times. All the meetings were held in the Chamber of Commerce Auditorium, which was turned over to the convention for three days, opening at 8.30 on Monday evening with an informal reception and a splendid concert by visiting artists. The program was of unusual excellence, among the numbers being a group of songs by Mascagni, Massenet, and Ward Stephens, sung by Elise MacClanahan, Arlington, Tex.; a modern group given by J. Wesley Hubbell, tenor, from Dallas, Tex.; concerto for violin (Bruch), played by Walter J. Fried, also from Dallas; a group of American songs by Arthur L. Manchester, the president of the association, and two groups of piano solos by Elizabeth Jones, from Dallas, and Nothera Barton, who is head of the music department at the College of Industrial Arts at Denton, the latter playing some Brahms and Debussy to the great delight of the large audience.

"Standardization and Its Forms"

The business of the meeting started next morning with the registration of delegates, and an address of welcome at 10.30 by Marshall Spoons, Tarrant County attorney, who in the course of an interesting speech paid a tribute to the great part music is at present playing in cheering, helping and inspiring the nation in this hour of conflict and such tremendous difficulty. He drew attention to the important part the Federal Government had given to music in its scheme of defense, and stated that Fort Worth felt the need just as keenly, and welcomed the delegates at this time with even more enthusiasm than he could possibly do in normal times. The response was made by John Bert Graham, of Waxahachie, secretary, who emphasized the fact that this session was to be the most important ever held, as the main subjects to be discussed were all purely of an educational nature, and, as in the musical profession as in all others there must be an advance or it would become a dead issue, so it was decided that no administrative matters need be taken up. The principal address of the morning was given by President Arthur Manchester, on the subject most in the hearts of all Texas teachers, "Standardization and Its Forms." This paper was voted as being the finest that has ever been given before the association and the principal points in his own words follow:

Since the last meeting I have had considerable experience in this subject. I went to New Orleans to participate in the National Convention and heard the discussion of standardization, and after careful reading and consideration of the action of other State meetings I have come to the conclusion that the problem cannot be solved until we all realize what it is, what it means, and what it should accomplish. Standardization will not come throughout the country until it is understood. Wide differences of opinion existed in members of the committee appointed by the National Association to prepare papers for the recent convention at New Orleans. The matter is nothing new and means simply that a minimum standard must be established below which a thing is not good and will not be accepted. It does not mean that we are setting up courses of study which must be inflexibly followed nor a setting of the way in which the work should be done, but it does mean the establishing of the minimum result which will and can be accepted. We must determine the lowest degree of efficiency that will be accepted. The question then is, how are we to get at this. Various ways have been tried in different states and have failed utterly. In New York legislation was attempted, but the legislature regarded it as class legislation based on the price charged for lessons and refused to pass it. Public opinion is not yet ready for legislation. To be really effective standardization must come all over the country, in a more or less similar way, and an educational campaign to govern public opinion must proceed it. So far examinations are the most popular means, provided the examinations are sane and hit the mark. Up to the present time, however, seventy per cent. of the teachers are indifferent to standardization or decidedly opposed to it. In Texas, I am happy to say, there is a large percentage working for it, and a general campaign of education will go a long way towards solving the problem. I especially urge the members of this organization to enter carefully and thoughtfully this campaign with a series of well written, well conceived, incisive and forceful papers of the meaning and true understanding of the subject, not altogether to drive it through regardless of circumstances, but with the idea of arousing interest in the people, and at the next annual meeting bring in comprehensive reports of the progress made. In this way the whole State will be covered and it will be possible to find out those who are interested and those who are not. If standardization means the adoption of certain specified courses of study it will never come. The broad minded educator keeps continually abreast of the times and adds to his storehouse of knowledge all that is best in each method. The main thing in any course of study is the result obtained. The point is that if the educators of the State can be induced to say they will give credits at the end of each year for certain results obtained



FLORENCE MACBETH,

Who has been aiding the British and Canadian men in recruiting work in New York and New Jersey, with (left to right) Colonel F. C. Jamieson, Sir Frederick W. Black, K. C. B., and Captain Edward Whitwell. Not alone has Miss Macbeth called the men to the colors through the earnest appeal of her singing, particularly of "Your King and Country Need You," but her ability to aid collections has been proved. One man in the audience, after having heard her, said he would give \$25 if she would sing another song. Other pledges followed, and before the encore was given, \$150 had been raised and the "Minnesota Nightingale," as Miss Macbeth is called, gave "Annie Laurie" in response.

in the study of piano, voice, organ, theory and orchestral instruments to pupils who have achieved those results, much will be accomplished.

At the close of Dr. Manchester's address, a motion was made that this address be used as a basis for an educational campaign, and that copies be placed in the hands of each teacher in the State.

An Important Resolution

An important resolution was then carried, reading as follows: "That the State Music Teachers' Association requests the Association of Texas College Presidents to grant entrance credits for music, that the association through the proper authorities designate such entrance requirements for graduation of affiliated high schools. Resolved further, That the association pledge its support of such movement and that the secretary be instructed to notify the committee of the Association of Texas College Presidents of this act."

The afternoon was devoted to a series of round table talks on the following subjects: Organ, violin, piano, voice culture, theory, public school music. These conferences have been growing in popularity, and many of the prominent teachers of the State participated in the discussions. Several of the subjects proved of such interest that they were continued on the next afternoon, the conference on voice culture being especially a warm and protracted meeting.

A Drive Through Camp Bowie

At 4.30, through the courtesy of the Harmony Club, under its president, Mrs. John F. Lyons, a drive through Camp Bowie took place, followed by an inspiring treat of military music at the Hostess House. The massed bands of the Thirty-sixth Division, under the leadership of Carl Venth, army band leader, gave a number of fine stirring selections, and the song leaders detail, directed by Sam S. Losh, army song leader at Camp Bowie, aroused the delegates to great enthusiasm with patriotic songs and songs of the "Hike." A luncheon was served in military style, it being a decidedly new experience for most of the visitors to eat fruit salad, etc., out of mess kits. In the evening a community sing-song under the direction of Sam S. Losh, was held in Burnett Memorial Park; thousands of people were present, and the visitor's impression of such a form of public entertainment was considerably enhanced by the display of patriotic fervor. Fort Worth takes great credit for her sing-songs, which are again this year attracting immense crowds, whose interest, far from decreasing, is ever growing greater. They are held each week.

"Music in the Army Camps"

On Wednesday morning the matter of credits for music in public schools was again to the fore, and followed by one of the most interesting talks of the meeting, that of Sam S. Losh, on "Music in the Army Camps." He explained the purpose of the army in teaching the boys to sing, and illustrated his address with a number of typical army songs, which he invited the delegates to sing with

him. The infantry, and artillery songs, and a number of popular ditties, were heartily sung and enjoyed, and the hour concluded with a most spirited singing of "The Star Spangled Banner."

Since last fall Mr. Losh has held the position of army song leader for Camp Bowie, and his splendid work in this capacity has attracted much attention. His talk on army camp music was therefore both authoritative and instructive.

Election of Officers

After a discussion of "Rural Music," the reports of the secretary-treasurer were read, showing that the association was in good condition as to membership and finances. The election of officers was then held. Dr. A. L. Manchester, who has made such a capable leader for the association since its organization, was not eligible for re-election since he will shortly leave the State to accept a position in Hardin College, of Mexico, Mo. E. Clyde Whitlock, of Fort Worth, was elected as Dr. Manchester's successor. Mr. Whitlock is one of the most progressive and capable musicians of the State and will undoubtedly make an able and conscientious leader for the State teachers. Mrs. Nathaniel P. Turner, of Marshall, was elected vice-president, and J. Bert Graham, of Waxahachie, was re-elected secretary-treasurer. Myrtle Dockum, of Corsicana; Mamie Folsom Wynne, of Dallas, and Sam S. Losh, of Fort Worth, form the new executive committee.

Mrs. Wynne, after a pleasing speech in which she told of the high esteem in which the members held Dr. Manchester, presented him with a handsome gold mounted umbrella as a token of gratitude from the association.

In the afternoon the visitors were taken for a drive along the Meandering Road around Lake Worth and served with supper at the Shriners' Mosque as a compliment from the local music teachers and the Chamber of Commerce.

Final Program

At 8.30 the final concert program was given in the Chamber of Commerce Auditorium, and attracted a large and appreciative audience. One of the principal numbers on the program was the trio for violin, piano and cello by Carl Venth, of Fort Worth. The work has been heard several times in the State but its intrinsic worth demands repetition. Venth has caught the spirit of Norway, of the fjord and the glaciers and transformed it into harmony. The interpreters were Carl Venth, violin; Marian Cassell, piano, and S. P. Ziegler, cello, all of whom are well known for excellent work.

A group of songs by Henri la Bonte, tenor, proved most attractive, and called for insistent encores from the audience. This program closed a very successful convention. The Texas association is one of the largest in the country, having over 300 members, and as was proved by this convention is fully alive to the importance of progress and is keeping fully up to date in all musical matters. Waxahachie was chosen as the next place of meeting. L. M. L.

HAROLD BAUER

IN AMERICA

Season 1917-18

Transcontinental Tour

Management: LOUDON CHARLTON, Carnegie Hall, New York

MASON & HAMLIN PIANO

ERNESTINE SCHUMANN-HEINK

3672 MICHIGAN AVENUE

CHICAGO, ILL.

CLAUDIA

SOPRANO

Metropolitan Opera Co.

Personal Representative: FREDERIC McKAY

Longacre Building, Broadway and 42nd Street, New York

Management: R. E. JOHNSTON, 1451 Broadway, New York

MUZIO

HOW MUSIC HELPS THE WAR

Y. M. C. A. Tributes to May Peterson

That there is a charm in May Peterson's appearances other than that of her lovely voice, is deeply reflected in the two letters, reprinted herewith:

Y. M. C. A. Hut, No. 55,
Camp Lee, Va., June 7, 1918.

MY DEAR MISS PETERSON—We could not let you go away from us without sending after you a little message expressing as far as words on paper are able to express, the appreciation of us all here for the truly great musical treat you brought so many of our men in the Army. Several times we have heard prominent artists whose coming was planned long in advance; but this most lovely visit of yours, which I had hardly dared to anticipate was a Godsend to these boys of ours in Camp Lee. You could not help but see that we were all of us charmed and delighted beyond measure by your musical program and your personal presence with us. You were unanimously and uproariously idolized and "adopted" by our Y. M. C. A. Hut and I know it was the same in Hut No. 58 before you came to us.

I do not need to tell you that you have won a warm place in our hearts; you have indeed, and now we look forward to a time when you may find it possible to visit us in Camp Lee again. Don't forget that your goodness and kindness and sweetness on this first visit make you always warmly welcome to Camp Lee's soldiers—and warmly desired, whether the same men be here or not.

For my mother, sister and myself, I wish to tell you that you made us all extremely happy by the loveliness of your singing at the Wednesday concert. A secret—my mother said to me after the Hippodrome concert, "I don't think Miss Peterson could possibly be sweeter and more dear than she was singing to the men at your Hut last night." And mother was right; any of the boys would have said the same.

Under separate cover I am enclosing a copy of the Camp Lee Bayonet, and as a small souvenir of Camp Lee itself you will receive a set of card views of our camp.

With our gratitude to May Peterson, sweetest of singers, I am,
Very sincerely and cordially,
(Signed) G. CLINTON WEEKS,
Secretary, Y. M. C. A. Hut, No. 55.

Y. M. C. A., Camp Alfred Vail,
Little Silver, N. J., May 25, 1918.

MY DEAR MISS PETERSON—I am enclosing a little press notice which appeared in the Long Branch Record of yesterday and speaks for the men of Camp Vail to you.

Our little paper, Dots and Dashes, will be out next Tuesday and we will send you a copy with our little writeup about your visit. Murray asked for one of your pictures and I gave him one. Sergeant Stevens, the old fellow in the Western Union office at headquarters, cornered me in my room and talked of you for half an hour, I guess. "Think of her shaking hands with an old codger like me, and me with dirty hands at that, and my hair all mussed up." These boys swear by you, not alone because you sang such songs as you did so beautifully, but because you are—well, just you. We insist that you come back again.

Very sincerely yours,
(Signed) H. D. PLACE,
Camp Secretary.

Society of Friends of Musicians in France

A musicale and lawn festa was given on Saturday, June 29, at Miramont Court, Briarcliff Manor, New York, the entire proceeds of which will be devoted to the Society of the American Friends of Musicians in France, founded to give aid to musicians in France and their families made destitute by the war, and to the School of Design and Liberal Arts, of 212 West Fifty-ninth street, New York, Irene Weir, director. On the committee are Mrs. Felix Adler, Walter L. Bogert, Mr. and Mrs. Walter Damrosch, Mrs. Edward J. de Coppet, Mrs. Percy H. Fridenberg, Mr. and Mrs. Harry Harkness Flagler, Frances Hellman, Gertrude Norman, Mrs. Henry Ollesheimer, Virginia Potter, Mrs. Walter Spalding and Mrs. George Montgomery Tuttle. The musicale took place at 4 o'clock, in the Gothic Organ Hall, and the following artists appeared: Marcia van Dresser, soprano; Charles Cooper, pianist, and Tom Dobson, tenor. A number of concerts will be given at various summer resorts for the benefit of the American Friends of Musicians in France. The most recent chapter of this society to be established was that in Philadelphia.

Johnstown Enjoys Red Cross Concert

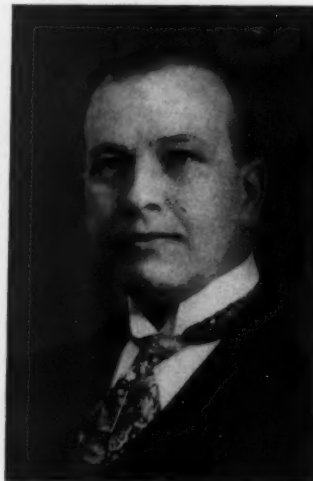
Johnstown, N. Y., June 6, 1918.

Sascha Jacobsen, violinist, accompanied by Samuel Chotzinoff and Adelaide Fischer, soprano, were the assisting artists at a Red Cross benefit concert given by the Mendelssohn Male Chorus of Johnstown in that city on Wednesday, June 5. The concert, which was one of the most artistic successes ever presented in central New York, was under

the direction of Arthur F. Kibbe, a conductor who will soon be active in metropolitan musical circles.

Mr. Jacobsen made one of the most remarkable personal successes of his career, and his appearance at Johnstown was easily the high water mark in up-State musical affairs. He rendered an introduction and humoresque by Dambrosio, a Brahms-Joachim Hungarian dance, Sarasate's "Malaguena," berceuse by Fauré, "Caprice Humoresque" by Kreutzer-Saar, Kreisler's "Tambourin Chinois." Following the last mentioned number, Mr. Jacobsen appeared in encore, playing Schubert's "Cradle Song," which demonstrated the violinist's technic in harmonics.

Mr. Jacobsen's concluding group was composed of Wieniawski's "Legende," Kreisler's caprice and still another Wieniawski number, "Souvenir de Moscow." The applause following this appearance amounted practically to an ovation, and Mr. Jacobsen responded to an encore following his last programmed number. In fact, the audi-



ARTHUR KIBBE.

The well known Johnstown, N. Y., conductor, whose valuable work with the Mendelssohn Male Chorus was exceedingly well demonstrated at that city's Red Cross benefit on June 5.

ence refused to allow the artist to disappear until he had given two additional selections, "Liebeslied," by Kreisler, and Beethoven's "Minuet." He combines the mechanics of an Elman with the temperament and soul of a Josef Hofmann. His playing demonstrates that with a normal advance on the road of experience he will become a concert violinist without a peer. The work of Mr. Chotzinoff, known usually as the accompanist for Zimbalist, was a most remarkable exhibition.

His ability to follow the soloist and synchronize his playing with that of the artist he assists is nothing short of uncanny. He paints a melodious background at all times on which the soloist may etch his principal figures at will.

Miss Fischer appeared in two groups of songs in addition to a rendering of "Depuis le jour," from Charpentier's "Louise." Her first group was in French and the second in English. At the conclusion of the latter she was compelled to return to the stage and render an encore. She sang Gretchaninoff's "Cradle Song." Miss Fischer is the possessor of a lyric soprano voice of supremely ethereal quality. Her work was very pleasing.

The Mendelssohn Male Chorus of Johnstown demonstrated that it deserves a place in professional ranks. Under the baton of Mr. Kibbe, this organization has achieved

a high degree of perfection in all of the technic of part singing. Jeannette Stetson, an accompanist of ability, appeared with Miss Fischer and the chorus, contributing not a little to the success of the concert. The artists were presented by Winston & Livingston, of New York. R. A. M.

Flora Goldsmid Sings for Sailors

Flora Goldsmid, soprano, sang at the Naval Training Camp in Pelham, N. Y., under the auspices of the Y. M. C. A., on Wednesday evening, June 19, before a large and appreciative audience. Miss Goldsmid's program comprised a group of bird songs by Liza Lehmann and Claude Warford, an aria from "Manon," Proch's "Theme and Variations," "A Rhapsody" by Claude Warford and "I Am the Wind," by Florence Parr Gere. She opened the concert with "The Star Spangled Banner" and closed it with "Flag of My Heart," by Gustave Ferrari. Miss Goldsmid sang in all eighteen songs, including some English numbers which pleased the boys very much.

Sacha Votichenko's Arrangement of Anthem

Sacha Votichenko, the Russian composer, and virtuoso of the tympani, has just completed a composition founded on America's national anthem, "The Star Spangled Banner." In Sacha Votichenko's treatment of this composition the sound of liberty bells has been introduced, while the bugle call has been added effectively, leading up to a climax worthy of so great an air. Sacha Votichenko has handled the anthem as he thinks it should be played after the war, with a suggestion of final victory, which will make its appeal not only to American citizens, but to all true lovers of liberty and democracy throughout the world.

Composer's Benefit for Minutemen Committee

A delightful musicale from an artistic standpoint, and successful financially, was held at the residence of Mrs. Alfred Washburn, Brookline, Mass., on Friday evening, June 14. It was for the benefit of the Minuteman's Committee, which is intended to help soldiers in cases of emergency without the usual "red tape" routine. The soloists included Arthur Myers, tenor; Elinor Whittemore, violinist, and Mrs. H. Fletcher Field, soprano. The accompanists were Marion Carley, Miss Matsuki, Frank Luker and J. Leland Clarke, the well known composer, three of whose songs Mr. Myers sang. These—"Tonight," "The Message" and "Over the World to You"—were splendidly rendered and so well received that the last one had to be repeated. They were all songs of considerable appeal. Mr. Myers, who came direct from Camp Devens, is well liked in Boston musical circles. He was greeted with a regular ovation when he appeared for his first group. This included: "Last Night I Heard a Nightingale" (Salter), "Mammy's Song" (Ware) and "The Trumpeter" (Dix). His final group contained "One Year" (Burleigh) and "One Spring Morning" (Nevins). He has a voice of unusual quality, very high and clear. In March he was one of the soloists at the Bach Passion Music, at Symphony Hall, the others being Lambert Murphy, Herbert Witherspoon and Florence Hinkle. Miss Clarke accompanied her own songs most artistically.

Miss Whittemore rendered "Gypsy Airs" (Sarasate), "Viennese Popular Song" (Kreisler) and "Village Dance" (Burleigh). Mrs. Field's numbers were "Il est doux," from "Hérodiade" (Massenet), "By the Waters of Minnetonka" (T. Lieurance), with violin obligato, and Mr. Thompson gave a short talk on the Minuteman Committee.

Augusta Cottlow Busy with War Garden

Thoroughly American is Augusta Cottlow, the pianist, despite long trips abroad and residence in Germany. Convinced that "sowing the seeds of victory" is no idle slogan, she has accordingly planted and tends a splendid little war garden at her home in Bronxville, N. Y. Its thriving condition points to the care she gives it, though it is possible that the musical atmosphere may have quite as beneficent an effect upon the legumes as it supposedly has upon "savage breasts."



In the picture shown, Miss Nielsen is the center (in a white dress) of the soldier boys at Camp Greene, N. C. Between the two French officers is Lucien Muratore, the tenor, bareheaded, and holding his hat charming, more winsome, than pretty Alice Nielsen, the goddess of good cheer, the sweet singer, the personality distinctive of the festival? She was so warm, so friendly, so sweet and cordial. She fascinated men

NIELSEN AND MURATORE

WHAT THE TEACHERS ARE DOING

Guido H. Caselotti Pupils in Recital

A recital for the benefit of the military community of Floral Park, L. I., was given by a number of pupils of Guido H. Caselotti, the well known New York vocal teacher, at the residence of Mr. and Mrs. John Lewis Childs, in Floral Park, on the evening of June 25. The pupils who participated were Kathleen Channing, Edna Stephens, Helen Katzman, Maria Caselotti, Anna Wilamowska, Helen Bladh, Madeline Lucas, Marian Boeriger, Anne Lundquist, Ebba Gullbarg and Marie Louise, the seven year old daughter of Mr. Caselotti. The important feature of the concert was the artistic rendition of Mrs. Caselotti's numbers, particularly Schubert's "Serenade" and Massenet's "Elegie," both of which were heard with violin obligatos, played by Albert Hammond. Mrs. Caselotti also sang "Caro nome," from "Rigoletto," with beautiful effect. Little Marie Louise Caselotti was the recipient of much sincere applause for her fine performance of Schumann's "Prophet Bird" and the mazurka, op. 33, No. 4, by Chopin. Madeline Lucas' dramatic soprano won admiration in Ware's "Hindoo Love Song," "Suicidio," from "Gioconda," and the "Bird Song," from "Pagliacci." Mr. Caselotti played the accompaniments for his pupils.

Mme. Barbereux Parry Pupils Heard

On June 15, Mme. Barbereux Parry, the well known Chicago teacher, presented five pupils—two tenors, two sopranos (lyric and dramatic), and a contralto, namely, Mr. Titus, Mr. Wall, Miss Hill, Miss Hall and Miss Shearer—in a most interesting recital at Kimball Hall.

Quoting the Music News, the following was said of Mme. Barbereux Parry and her method:

"Whenever a teacher does his or her work in a way that is 'different,' there is always much opposition from the established forces, for mankind loves to go along in a rut; but when a system actually produces results, then, indeed, it behooves the public to at least investigate."

And the Chicago public did, with the result that the recital was highly commented upon by more than a few of the leading musicians.

Now Mme. Barbereux Parry is in New York, where she has been conducting a summer school. Beginning July 8, she will conduct her Chicago summer school, which will be followed by another in Asheville, S. C., on August 15-September 15.

Klibansky Pupils Still Busy

Lotta Madden has been engaged to give a recital for the summer students of the Institute of Applied Music June 26. Betsy Lane Shepherd sang with great success at a Red Cross concert arranged by Frank La Forge, in Kew Garden, June 18. Charlotte Hamilton sang successfully at a concert in Newark given by Le Cercle Français de Barringer. Clara Rowlee Keppel made a fine impression with her artistic singing at the following concerts: May 29, St. Andrew's Catholic Church; June 5, the Temple of the Lodge; June 15, reception of the Good Citizenship League. Bertha Lansing Rogers has been engaged to sing at the Lockport Festival. Anna Graham Harris is substitute at the Central Christian Church.

Fiqué Institute Closing Concert

The closing concert of the season by piano and vocal pupils of the Fiqué Musical Institute was held at Imperial Hall, Brooklyn, N. Y., on Tuesday evening, June 25. The large hall was crowded by an enthusiastic audience, whose liberal applause after each number spoke in the highest praise of the excellence of the work of the participants. The program contained numbers by classical and modern composers. Eighteen participants were heard, the piano department being represented by Agnes Wagler, Dorothy Doscher, Josephine Lipp, Esther Swayer, Florence M. Groves, Estelle Waiser, Bertha K. Feitner, Elsa Golding, Lois Pinney Clark, Anna Hering and Marjorie Sinclair Berry, and the vocal department by Bertha Lehnert, Harold F. Allert, Helen Gottwick, Mary Pendelbury, Edna

Martens, Ida Denzer and Edna Meinken. Owing to the length of program, it is impossible to enumerate the individual merits of the performers; therefore, suffice it to say that those who were heard at this recital reflected great credit upon their teachers, Mr. and Mrs. Fiqué.

Ernesto Berumen—Artist and Teacher

Ernesto Berumen, the brilliant young Mexican pianist, who is very busy with his summer course in piano playing, has just finished a season of extraordinary activity. His debut in Aeolian Hall was one of the most successful for several years. Max Smith wrote in the New York American in regard to this that, although Berumen was undoubtedly the greatest Mexican pianist, he need not hesitate to measure himself with the pianists of any country.

Mr. Berumen has also given several joint recitals with Martha Phillips, Edna de Lima, Betsy Lane Shepherd and others. He has shown his patriotism by placing himself at the disposal of the committee for furnishing music in the camps and has played for the soldiers and sailors on many occasions.

Mr. Berumen's name is rapidly becoming known as one



© Underwood & Underwood, N. Y.
ERNESTO BERUMEN,
Mexican pianist.

of the most efficient piano teachers in New York. He has proven his ability to impart his brilliant technic to his pupils, and already there are a number of rising young pianists who owe their training to this young artist. Erin Ballard, who made such a successful tour with Mme. Matzenauer on the Pacific Coast and is now the accompanist of Mme. Alda, is a product of Mr. Berumen's and Mr. La Forge's joint teaching. Miss Ballard studied her solo work with Mr. Berumen and the accompaniments with Mr. La Forge. Among the other young artist-pupils might be mentioned Helen Smith, who made three appearances with orchestra in the last season. Rosamond Crawford also distinguished herself recently by her playing of the Liszt E flat concerto.

The La Forge-Berumen studios at 220 Madison avenue are among the most beautiful in New York and have been the scene of many delightful musicales during the last season at which the artist-pupils have appeared.

Mr. Berumen will appear in many of the larger cities next season both in recital and with orchestra.

O. R. Skinner School Commencement

The annual commencement exercises and program of the O. R. Skinner School of Music, Expression and Art, of Bloomington, Ill., consumed two days, Tuesday evening, June 18, and Wednesday afternoon, June 19. Tuesday evening's program consisted of a presentation of "Aida," a program of musical numbers interspersed between the acts, and a one act farce, "The Happy Day." After months of careful preparation, the grand opera part of the pro-

gram, especially, went well. Grace Gregory Pollock sang Aida and Hazelle Simons was Amneris. Both these young women are from the class of 1916 and are doing postgraduate work at the school. Bernice Utesch, the Rhadames, also is doing postgraduate work. Those rendering the musical selections between the acts were Ivy Lewis, violinist; Maxine Ross and Lena McFee, readers; Mary Robinson, pianist; Helen Craig, a little soprano of eleven years; and J. Lester Haberkorn, baritone, from the class of 1916, who has for the past two years been touring the United States with the O'Brien Minstrels. Blanche Holley and Pauline Skinner played the accompaniments. The graduates were Maud Allen, who received the voice-artist diploma; Elmer Trempe, the piano diploma; Clara Gesell, Winifred Harmon and Lorraine Kraft, expression certificates. Maud Allen also received a piano certificate and Mary Kinsella a voice certificate.

An interesting program also was given on Wednesday afternoon at the First M. E. Church, which opened with Mr. Skinner's playing of Lemmens' "Fanfare" on the organ. Others participating were Winifred Harmon, Lorraine Kraft, Clara Gesell, readers, and Mary Kinsella and Maud L. Allen, vocalists. Mr. Skinner closed with the "Festival March in C," by J. Baptiste Calkin. Diplomas and certificates were presented by Rev. A. K. Byrns.

Last Whistler Pupils' Recital

On June 13, the last Grace Whistler pupils' recital took place in the Whistler studio, 210 Fifth avenue, New York. A large and appreciative audience greeted the young singers, and was not hesitant about showing its approval of Mme. Whistler's method, which was shown to advantage in each singer's work. Mme. Whistler, as usual, presided and made a gracious hostess.

The program was as follows: "Calm As the Night," duet (Goetz), Cecile Cahan and Mme. Whistler; "Mighty Lak' a Rose" (Nevin) and "Keep on Hoping" (Maxwell), Elizabeth Edwards; "At Parting" (Rodgers) and "Land of the Sky Blue Water" (Cadman), Marguerite Crowley; "Souvenir" (Bemberg), "Uphill" (Trehanne), "I Came with a Song" (La Forge), Elsie Morgan; duet from "La Gioconda" (Ponchielli), Amy Staab and Mme. Whistler; aria from "Lucia" (Donizetti) and "Provencale" (Dell' Acqua), Edna Hurd; "Sylvia" (Speaks) and "A Mother's Prayer" (Ferrari), Mr. O'Malley; "Eros" (Kurstener), Amy Staab; "Chere Nuit" and "Butterflies" (Chausson), Marjorie Knight; "Sailor's Wife" (Burleigh) and "My Love Is a Muleteer," Elsie Morgan; duet from "Lakme," Edna Hurd and Amy Staab; aria from "Tosca" (Puccini) "O Lovely Night" (Ronald), Florence Hartwell, and "Prayer Perfect" (Clutsum) and "Sleep, Little Baby of Mine," Marguerite Bartenberger.

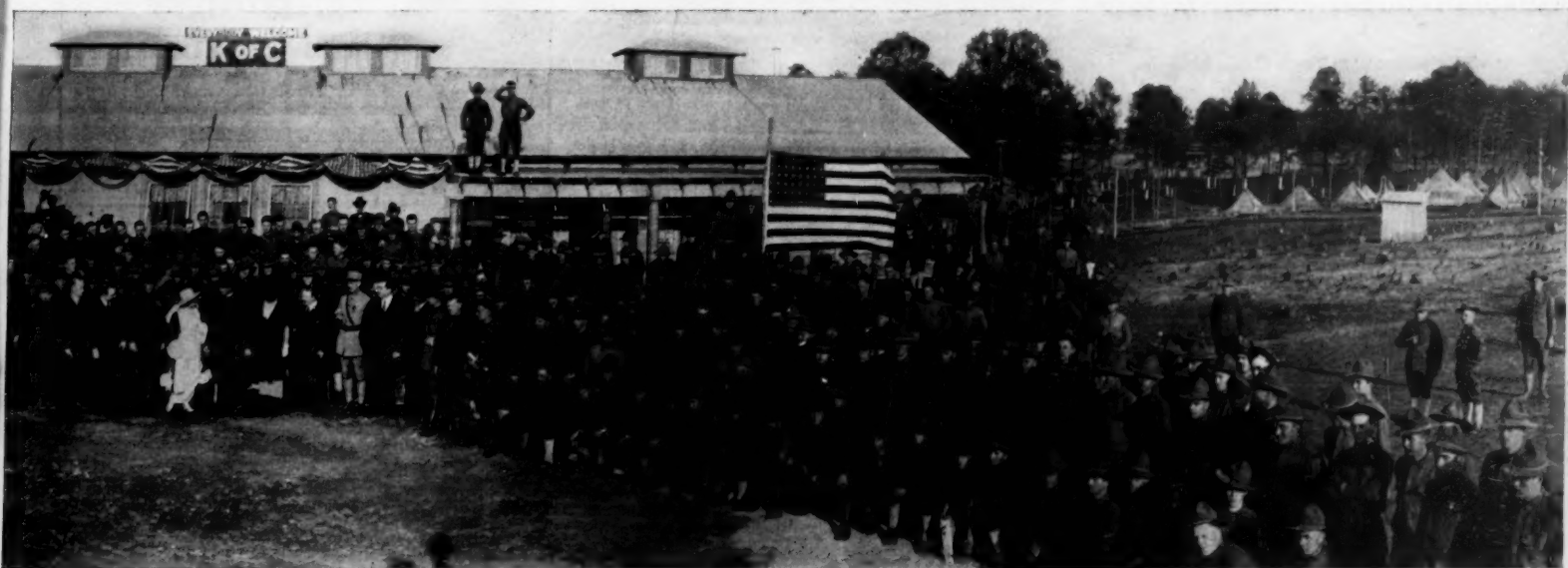
Conrad Forsberg, who has been en tour with Marie Sundelius, furnished admirable support at the piano.

Oscar Saenger's Summer Plans

Mr. Saenger finished his season in New York on June 22, leaving immediately for Chicago, where he begins a five weeks' term teaching at the Chicago Musical College. From there he will join a party of friends camping in the mountains of Utah, walking, riding and fishing. Mr. Saenger expects to spend the remainder of the summer touring through the Canadian Rockies, returning to resume teaching at his studio on October 1. All communications may be addressed to his secretary, Miss L. Lilly, 6 East Eighty-first street, New York, N. Y.

Harriet McConnell Sings Rhea Silberta Songs

Rhea Silberta, the soprano, is now devoting her entire time to composing, and already has written a number of excellent songs, which are being sung by many artists. Harriet McConnell, the possessor of a contralto voice of much depth and sympathy, recently was heard in three of Miss Silberta's compositions entitled, "The Theft," "The Fairy Tale" and "The Message," which were enthusiastically received by a large audience. More of her compositions were requested. Miss Silberta's pieces are well written, containing good climaxes and brilliant tempos.



AT CAMP GREENE.

in his hand. Both artists were féted royally by the troopers. About Alice Nielsen's recent engagement at the big Charlotte, N. C., Music Festival, the Observer of that city said: "Was there ever one more and women alike. The men surrounded her sometimes three or four deep. A bystander said to Miss Nielsen: 'I don't believe you are a bit jealous of any one.' 'Jealous,' said she, 'No! Jealousy is selfishness. I hate that.'"

LOUIS MOSCOWITZ

CELLIST

1306 BROADWAY, N. Y.

TEL. 4866 SCHUYLER

Mile. DE FOREST-ANDERSON

World Celebrated Woman Flutist In America 1918-1919
Personal Representative: Julian Pollak, 47 West 42nd St., New York

J. B. WELLS

TENOR

Management, FOSTER & DAVID
500 Fifth Avenue New York

MICHEL GUSIKOFF

Concertmeister

St. Louis Symphony Orchestra, St. Louis, Mo.

Mrs. Frederick Snyder

Authorized Teacher of the

Vannini Method of Singing

Studio—The Frederic St. Paul, Minn.

VLADIMIR NEVELOFF PRESENTS

THE SKOVGAARD

Danish Violinist

ALICE McCLUNG SKOVGAARD

Pianist

SOFIA STEPHALI

Soprano

MARIE KERN-MULLEN

Contralto

Fifth Floor, 133 East 16th Street, New York City



ANTON HOFF

CONDUCTOR, COACH AND ACCOMPANIST.

Wagner Festival, Bayreuth:
Metropolitan Opera House, N. Y.
Formerly accompanist for Mmes.
Schumann-Heink and Alma Gluck.
Coaching in all languages, for songs,
opera and oratorio.New York Studio:
310 West 97th St. New York
Phone: Riverside 7830.

HAROLD HENRY

—reached magnificent heights of power.—*Max Smith, New York American, November 7, 1916.*
 —imparted to his reading a poetic warmth.—*W. J. Henderson, New York Sun, November 7, 1916.*
 —beyond doubt an artist of great intelligence and superb equipment.—*Maurice Halpern, New York Staats-Zeitung, November 9, 1916.*
 —a pianist of unusual skill and dexterity.—*Boston Transcript, November 8, 1916.*
 —was nothing short of captivating . . . had light, color and personality. . . . With solo playing of this order there can never be any reason for abolishing soloists.—*E. C. Moore, Chicago Journal, November 10, 1917.*

For Terms and Information Address

JOHN ANDERSON, 613 Lyon & Healy Bldg., Chicago
Steinway Piano UsedThe Beautiful Tone Quality
of the

Behning

PIANO

was brought to the musi-
cians' attention through the
BEHNING PLAYER PIANOwhich the trade has named
"An Artistic Triumph"Come in and try a Behning
at our Wareroom, Madison
Avenue at 40th Street, New
York, or write to us for name
of representative in your city.AGENTS ALL OVER THE UNITED
STATES AND IN AUSTRALIA

OPINIONS OF THE PRESS

Maud Powell and "Hurricanes of Applause"

Maud Powell is winding up a remarkably busy and successful season. At concerts the audiences invariably have accorded the famous violinist most enthusiastic applause, while the press has repeatedly praised her work. The following excerpts of recent criticisms are from two such widely separated points as Portland, Ore., and Boston, Mass.:

VIOLINIST'S DESCRIPTIVE NUMBERS FOLLOWED BY HURRICANES OF APPLAUSE—OLD FAVORITES MAKE MEN'S EYES MOIST

It is the first Y. M. C. A. Hut at Vancouver Barracks, where Maud Powell, her violin cuddled tenderly beneath her chin, played away the gray afternoon of yesterday, her auditors 1,000 men of the Engineers.

What should a violin say to a soldier, the first violin of the time, to the lad who will carry his message with him to a stage where drums are orchestral and the rattle of machine guns the interlude? Infinitely Maud Powell knew. She swept the strings, and smiled.

"Here is a little piece," she said. And the violin sang to them of trees—which Maud Powell loves and understands—and of bright water under the sun, of wide spaces, and winds, and hills old as time. Not in the one selection, but in the many, the bow that soothed and roused the violin, brought forth in a composite ideal the picture of common lovable things.

"And this," she laughed, "is called 'At the Brook.'"
Up sprang a jolly little breeze to ruffle the pools where the trout lie deep, and the water laughed over the riffles. And spring was at the May, where the new grass brooded the stream, and there was a pleasant sound of leaves just old enough to whisper. It was a dandy day.

They knew the brook, each stone and foam fleck, and they knew the path where happiness ran beside it. Somewhere a dim, forgotten line came to the call of the violin: "Where the brooks of morning run," that was it. And because each had known his brook, the hundreds set that hut reverberated with applause.

The recital drew to a close with several American melodies that did not require, as Mme. Powell said, an introduction. One of them sings of the promised freedom that brought about the War of the Rebellion.

They have lost none of their spell with the mellow years, have "My Old Kentucky Home," "Old Black Joe" and "Kingdom Come," and surely they lost none when the first violin sighed through the two, ineffably sad and sweet, and surged in the last with the joy and promise of better days.

And that was how Maud Powell played to the soldiers at Vancouver Barracks yesterday—as she has played to them in a dozen camps and cantonments since the word went out to arm.—The Oregonian, Portland, Ore.

Recently Maud Powell, the violinist, played in several camps in the course of her tour in the western part of the United States and Canada. No artist knows better than she the country included in the concert circuit of North America. For she has had to convince the people before whom she went, and in the process she has learned of what stuff they are made. She of course approached her task of playing at the camps with a sincere desire to please the boys, but knew that pleasing them did not mean lowering her standards. She was genuinely surprised when the boys would ask for favorites—favorites of hers. A soldier from Oregon would call for one thing, a soldier from Montana for another; they knew Mme. Powell, and they knew the music also.

Mme. Powell found that wherever she played, men knew her and her violin pieces which they came from their own country. The manager of one theatre was quite convinced the soldiers would not listen to a woman "fiddling classical stuff," and did his utmost to persuade her to play the lightest program her conscience would permit, almost insisting that a disagreeable failure would ensue if she had her way. She told him she knew what the boys wanted and she won them, much as she wins her regular audiences. Extra numbers were called for without a moment's hesitation to the name of the number desired.—Christian Science Monitor, Boston.

Elizabeth Gutman's Folksongs Liked

Elizabeth Gutman, the young American soprano, who specializes in the little known, though beautiful Russian and Jewish folksongs, and who is recognized by both the public and critics alike as a pioneer in her chosen field, gave a recital in Chicago on May 9. The concert was given under the auspices of the Menorah Society, which is established in the leading universities for the preservation and encouragement of Jewish culture and ideals, and was the first of a series of Jewish folksong recitals.

She appeared again at the University of Cincinnati on May 15, and elicited high approval from the critics. Miss Gutman has an interesting collection of folk melodies as I have never heard. They are unlike other folk music in their elaborate construction. She has a pleasing voice and delivered her songs in an ingratiating manner.—Chicago Journal, May 10, 1918.

Elizabeth Gutman, an Eastern soprano, was presented in a program of Jewish folksong, winning the highest praise and acclaim in every number. The singing of Miss Gutman was a true delight. She possesses a soprano voice of natural beauty, wide range, purity and depth, which she handles unusually skillfully. Miss Gutman's singing is characteristically dramatic and highly emotional, but she never overdoes or goes to the extreme; her work leaves the impression of a genuine, spontaneous expression. Her finest rendition was of "Eli, Eli," in which she rose to such heights of emotion that her audience could not contain itself, but burst forth before the song was finished, in enthusiastic and thunderous applause such as has seldom been the tribute of any artist here; many times a goodly portion of the audience was moved to tears, than which music has no higher tribute.—Wisconsin State Journal, May 11, 1918.

Elizabeth Gutman, the very interesting soprano, well reflects the worship music of the emotional, traditional, "Eli, Eli," and her ability reveals in all her programs the inner life and custom of an entire people.—Cincinnati Times-Star, May 15, 1918.

Under the auspices of the Intercollegiate Menorah Association, Elizabeth Gutman, a soprano of admirable vocal ability and of interpretative talent, presented last evening at Handel Hall at the University of Chicago, the first of a series of Jewish folksong recitals. Miss Gutman has a voice which verges on the dramatic quality in timbre; it is high in range and it is used with evident adroitness by the singer.—Chicago Daily News, May 10, 1918.

Sundelius in the East and West

Marie Sundelius adds only to her list of encomiums wherever she sings. Here are some additional ones:

The Swedish-American Hospital Association achieved a most noteworthy success in the concert sponsored last evening at the Shrine Temple, when it brought to the city Marie Sundelius, the prima donna of glorious voice and distinguished name. Mme. Sundelius possesses a voice of singular lustre, pure and of sparkling quality. To her vocal equipment is added a magnetism quite irresistible. The conventionalities of the stage are not affected, but with an unstudied grace she appears and sings for the very joy of it, imparting to the audience the same joy.—Rockford (Ill.) Gazette, June 15, 1918.

One of the best concerts of the season was that given last night by Marie Sundelius, of the Metropolitan Opera Company, assisted by a chorus made up of the singing clubs, Sveas Söner and Lyran. It was the initial appearance at Rockford for Mme. Sundelius and she fulfilled all expectation created by the advance commendatory notices of music critics of metropolitan dailies. Her voice is one

of flexibility and rare beauty; the tone, rich in color and warmth, is of exceptional purity and is perfectly poised. The ease of her vocal delivery and the graciousness and charm of manner make Mme. Sundelius' work a delight to her audience.—Rockford (Ill.) Star, June 15, 1918.

Mme. Sundelius possesses a voice of extraordinary beauty with a purity and a certain clear and luminous quality that is inspiring. Nor does it lack warmth and richness nor the capacity for conveying emotion. The singer uses it with consummate art.—Newport (R. I.) Herald, June 7, 1918.

At the start Mme. Sundelius began such singing as simply put out of commission the usual frame of thought and vocabulary of concert reporters. Here was warmth, power, rare purity and beauty of tone, absolute command, almost unconscious in its ease of endless details of real singing. The soul of Handel and his great compelling music, came, unstrained and pure, through the heart of the singer and it had to reach the hearts of the listeners. It came with joy. It made people glad to live. It was the forerunner of a whole festival of such delight that the people could not adequately express themselves. They did their best. Such applause has never before been heard at a concert here.—The News, Newport (R. I.), June 7, 1918.

Marie Torrence Pleases Soldier Boys

Marie Torrence, the gifted young soprano, is gaining great popularity through her work in the Southeastern camps. The Spartanburg (S. C.) Herald of June 19 devotes considerable space to a description of her activities among the boys in khaki. Referring to her concert at the Y. M. C. A. Building No. 97, at Camp Wadsworth, June 18, this Spartanburg paper says:

The program rendered last evening was indeed somewhat different, in that classical concert numbers predominated, but from the very first it was evident that the soldiers knew good music and appreciated the command of coloratura work, of which Miss Torrence had as much as any musical concert audience possibly could hope for. The men took great pleasure in singing the choruses of some of the popular numbers which Miss Torrence sang. In her work Miss Torrence was the finished artist and one of her greatest charms was her friendly smile and her unaffected pleasure in singing for the boys.

Hinkle and Werrenrath Score in Philadelphia

Florence Hinkle and Reinald Werrenrath were the soloists at the second annual patriotic celebration given by the Press at Willow Grove Park, Philadelphia, on June 13. Fifteen thousand persons were present to cheer the singers, among them the director general of the United States Emergency Fleet Corporation, Charles M. Schwab, who told of the wonderful work now being done in the construction of the Emergency Fleet. It was a thrilling patriotic event, Mr. Schwab's speech having an electric effect upon the audience when, among other things in his pertinent and well delivered oration, he told of the placing into commission of one 10,000 ton ship every day during the month of May, and when, in conclusion, he not only thrilled his listeners, but boosted their patriotic faith in the ability of the United States Army with the words, "Remember, the United States has never lost a war."

Immediately preceding Mr. Schwab, Reinald Werrenrath, of the Metropolitan Opera Company, fairly swept the audience off its feet by a masterly rendition of the prologue to "Pagliacci." Sweet in its modulated passages, his singularly beautiful baritone voice, rising to its full power in the ever new and charming melody, reached to the farthest sections of the audience, the auditors listening with strained faces and barely able to withhold the applause until the last note had sounded. The tumultuous clapping, if anything, was

M. E. SODER-HUECK

THE EMINENT VOICE TRAINER AND COACH

Maker of many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

Summer course for teachers, artists and students at her Metropolitan Opera House Studios, 1425 Broadway, N. Y. Phone 6221 Bryant
Write for particulars

CYRENA VAN GORDON

PRIMA DONNA

MEZZO-CONTRALTO

OF THE CHICAGO OPERA COMPANY

Management: R. E. JOHNSTON, 1451 Broadway, New York City

MARION VECKI

Baritone

OPERA-CONCERT-ORATORIO

On Pacific Coast until Fall 1918

Address:

Chronicle Building, San Francisco

Management: SELBY OPPENHEIMER

San Francisco



Sherman Clay Building

VERA BARSTOW

AMERICAN
VIOLINISTSeason 1918-19
Now BookingConcert Direction,
M. H. HANSON

437 Fifth Avenue, New York

Knabe Piano



OPINIONS OF THE PRESS

even more pronounced after Mr. Werrenrath had rendered Kipling's "Irish Guards," the lines, "for if there's no fighting they are Irish no more," appealing to the audience.

"A Khaki Lad" and "Fuzzy Wuzzy," two equally charming songs, were given by the singer, who as an encore gave a new song written by Lieutenant William B. Davidson, a friend of Mr. Werrenrath. Equal enthusiasm greeted the selections rendered masterfully by Florence Hinkle, leading her program with Bach's "Ave Maria" and compositions by Wakefield Cadman and Spross. She was recalled again and again and was presented with a huge bouquet of roses, amid the thunderous applause of the audience.

A number of orchestra selections performed by the band under the direction of Arthur Pryor completed the musical entertainment. The proceeds of the two concerts, it was announced, were donated by the park management and the Press for the entertainment of enlisted men at the Philadelphia Navy Yard, through the yard chaplain, the Rev. Mr. Dickins.—Philadelphia Press, June 13, 1918.

May Peterson "Given Big Ovation"

May Peterson, soprano of the Metropolitan Opera Company, gave a concert on June 5 in Petersburg, Va., under the direction of Anna E. Currier. The affair was a benefit in aid of the fund for the families of soldiers and sailors needing assistance. Miss Peterson, accompanied at the piano by Mary C. Patten, gave a novel and wholly delightful program, including selections in English, French and Italian. The local press was quite enthusiastic, an excerpt from an account of the concert being as follows:

MISS PETERSON WAS DELIGHTFUL

PRIMA DONNA HELD HER AUDIENCE SPELLBOUND—SANG AT DUNLOP STATION

The most beautiful concert that has been secured in Petersburg in recent years took place on Wednesday night at the Hippodrome Theatre with May Peterson, prima donna soprano of the Metropolitan Opera House.

Miss Peterson is considered one of the most beautiful women now before the public. The people of Petersburg had been told this before the concert, but no one was prepared for the radiant beauty of the young prima donna as she came out and requested her audience to begin the concert by joining her in singing "The Star Spangled Banner." She well deserved her title of "Golden Girl of the Metropolitan" from her exquisite crown of golden hair. With her radiant beauty and bewitching personality, Miss Peterson won encore after encore until they amounted to a veritable ovation.

It would be impossible to do justice to the beauty of Miss Peterson's voice, a lyric soprano, the high tones of which are of exceptionally bell-like quality, but whose entire register is remarkable in its range. She held her audience spellbound throughout the program.

Miss Peterson was at all times a great artist from the lightest little songs to the noble magnetic Mozart "Alleluia," which was sung with a reverence that was truly inspired. Her lightning like change of mood in each song was remarkable, and in singing her encores she did not fail to remember her audience with "something familiar," singing "The Last Rose of Summer," "Coming Through the Rye," and others.

In giving an encore Grant Schaefer's attractive little "Cuckoo Clock," the audience completely lost its heart over the bewitching apologetic shrug of the shoulders given for the unfortunate little clock.—Petersburg Index-Appeal, June 7.

As Miss Peterson arrived in Petersburg a day in advance of her concert, she graciously consented to sing for the soldiers at Camp Lee, where she gave two programs in "Y" buildings 55 and 58. The camp papers reported the affairs enthusiastically:

POPULAR SINGER IS GIVEN BIG OVATION BY SOLDIERS
MAY PETERSON, NOTED SOPRANO, DELIGHTS BIG AUDIENCES AT "Y" HUTS

May Peterson, member of the Metropolitan Grand Opera Company, of New York City, and a soprano soloist of international note, entertained the soldiers at Camp Lee on Tuesday, June 4, with two delightful recitals, and was given a tremendous ovation. Miss Peterson had an engagement to sing at the Petersburg Hippodrome. Arriving in the city a day ahead of her schedule, she volunteered to give a recital for the benefit of the soldiers at Camp Lee. Her first appearance was in Y. M. C. A. Hut 58, where she sang to the men of the 148th Infantry and 112th Engineers. She was greeted by a packed house who cheered her so lustily and long that it was some moments after her appearance on the stage before she was permitted to proceed with her program.

The songs Miss Peterson sang seemed to delight her audience exceedingly, and at her request the men gave her a sample of camp singing. The big crowd, led by Social Secretary Rudolph, of "Y" 58, turned loose a number of the popular camp songs with such volume and vim that Miss Peterson remarked that she had never heard such spirited singing before.

She then visited Hut 55, where she sang to the men of the machine gun battalions and depot brigade. Here also she was greeted by a crowded house and given a royal reception. Miss Peterson stated before leaving that she had sung before many notables and many of the crowned heads of Europe, but never had she appeared before more appreciative audiences than at Camp Lee.—Trench and Camp.

MAY PETERSON SINGS IN "Y" HUT

NOTED SOPRANO GIVEN TREMENDOUS OVATION BY HER SOLDIER AUDIENCES

May Peterson, the widely known soprano, appeared in camp Tuesday evening and was given a tremendous ovation. Her democratic manner won her audiences and her pleasing personality combined with her genial smile will long be remembered. Her first appearance was in the Y. M. C. A. Building 58, where the soldiers of the 148th Infantry and 112th Engineers are located. It was some minutes after her arrival before it was possible for her to sing, as the cheering of the soldiers made it impossible for her songs to be heard.

Her program was pleasing, especially the rendition of "Comin' Thro' the Rye." She requested the men to sing and they were led in a brief "sing" by Social Secretary B. E. Rodgers, of Building 58. Miss Peterson remarked that she had never heard such enthusiastic singing.

Her second appearance was in Building 55, where there was another large audience. She was given the same kind of an ovation as was given her in the other building. The members of her audience there made several requests for special numbers, which she very generously granted.—The Bayonet, Camp Lee, Va., June 7.

Grace G. Gardner Presents Advanced Pupils

Grace G. Gardner, of Cincinnati, presented pupils from her advanced and professional classes on Thursday evening, June 13, at the Woman's Club Auditorium, that city. The program given by the pupils was both varied and interesting. Those who participated were Muriel H. Randolph, Ida Anderson Kline, Clara Elizabeth Taylor, Louette Riehl, Irene Ritchie, Virginia Anderson and Marie Belle Culp. The accompanists were Mary L. Bennett and Louise Woodmanson Church. Reviews of the recital from the local papers follow:

Grace G. Gardner's concert Thursday night in the Woman's Club Auditorium was a brilliant success, presenting as it did her advanced pupils in their final song recital of the season. There was a crowded house, many flowers were presented the singers and a general air of happy congratulation pervaded the affair.—The Enquirer, Cincinnati, June 16.

Grace G. Gardner's students from the advanced vocal class gave a delightful concert at the Woman's Club Auditorium Thursday

night. The careful training and conscientious study were manifested in every voice. Clara Taylor sang in English "Oh, Hail of Song," from "Tannhäuser," showing fine capacity for the heavy opera roles. In her group of songs she proved her ability also for recital requirements.

Irene Ritchie sang "Amour! Viens Adieu," from "Samson and Delilah," with the understanding of a musician and with excellent command of the range of this mezzo aria. Her songs were also well interpreted.

Muriel Randolph gave selections from oratorio, "On Mighty Pens," from "Creation," and "I Will Extol Thee, O Lord," from "Eli." In both numbers the difficult execution was well handled.

The duet, "Quis est Homo," from "Stabat Mater," was delightfully rendered by Miss Taylor and Mary Bennett.

Ida Anderson Kline gave the quaint and dainty "Brilliant Butterfly," by Campra. In this and a group of songs she sang with artistic finish and excellent diction.

Marie Culp, a gifted young contralto, sang Arditi's "La Gitana" and a group of songs with the brightness and variety of expression required.

Virginia Anderson rendered a group of songs from Finden's "Lovers in Damascus" with rich tone and feeling. Louette Riehl gave Liza Lehmann's "Life of a Rose" and Gardner's "Summer" with excellent finish and flexibility of tone. The program had two of Miss Gardner's songs, Miss Taylor singing "The Voice of the Desert," Mary L. Bennett and Louise Church played the accompaniments.—The Enquirer, Cincinnati, June 16.

Miss Gardner was scheduled to lecture on "Opera in English and English Opera" at the Ohio Music Teachers' Convention, in Cincinnati, during the week of June 25. Miss Taylor, one of her professional pupils, who sang with brilliant effect at the above recital, also was scheduled to sing the "Mme. Bubble" aria from Edgar Stillman-Kelley's new work, "Pilgrim's Progress," at this convention. During the first week in July, it is Miss Gardner's intention to accompany Miss Taylor and Muriel Randolph to New York City, the object in view being to place these young ladies under the management for the coming season.

Askin Students Heard

Students who are coaching with Thomas Askin, the actor-singer, were engaged to sing at two events which occurred at Anaheim, Cal., during the week of June 9. On Sunday night, at the baccalaureate exercises of the graduating class of the Union High School, Mr. Askin's students sang Dudley Buck's "Festival Te Deum," in D,



THOMAS ASKIN,
As the young monk in von Flieitz's cycle "Eliand."

and Gounod's "Send Out Thy Light." The incidental solos were taken by Alice Grimshaw, lyric soprano, and Mrs. Walter J. Ross, mezzo-soprano. The marked attention to these ensemble numbers and the many compliments given the soloists after the services were ample proof of the delightful and finished work of the singers. Mrs. Ray Fisher, whose contralto voice has great range and power, sang very effectively the aria, "Oh, Love, Thy Help," from "Samson and Delilah."

On Friday, June 14, Mrs. Fisher and Mr. Askin were engaged as the soloists for the Flag Day exercises given by the Order of Elks. Mrs. Fisher sang with real martial spirit the popular "When the Boys Come Home," Olej Speaks, and responded to a rousing encore. Mr. Askin sang, by special request, the patriotic "Freedom for All Forever," by Hilliam, which Askin is using on all his programs with splendid results.

The accompanists for both occasions were, for Mrs. Fisher, Geraldine Dolan, and for Mr. Askin and the ensemble numbers, Dorothy Garrison.

Heathe Gregory at Midland Beach

Heathe Gregory, bass-baritone, will sing at Midland Beach for the Red Cross benefit on Saturday evening, June 29. The selections Mr. Gregory has chosen are timely—the "Recessional," words by Kipling, and "The Armorer's Song," from "Robin Hood," both composed by Reginald de Koven.

Some Appearances of Hartridge Whipp

During the week of June 17, Hartridge Whipp, the baritone, appeared at the Aroostook County Festival, Houlton, Me. On June 22, he sang at a private musicale at Hartford, Conn. So great was Mr. Whipp's success that suggestion was made that he return for an early fall engagement.

"Yes, It's a Steinway"

ISN'T there supreme satisfaction in being able to say that of the piano in your home? Would you have the same feeling about any other piano? "It's a Steinway." Nothing more need be said. Everybody knows you have chosen wisely; you have given to your home the very best that money can buy. You will never even think of changing this piano for any other. As the years go by the words "It's a Steinway" will mean more and more to you, and again and again, as you continue to enjoy through life the companionship of that noble instrument, absolutely without a peer, you will say to yourself: "How glad I am I paid the few extra dollars and got a Steinway."

Write for illustrated literature about the

STEINWAY

Steinway & Sons, Steinway Hall
107-109 East Fourteenth Street, New York City

Subway Express Station at the Door

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO M. T. A. FAVORS
NATIONAL CONSERVATORY

Alexander a Visitor—Deru Plays for Belgian Relief—
Mme. Cailleau's Activities—Alice Mayer a Promising
Pianist—Commencement Week at Arrillaga
Musical College—At the Palace of Fine
Arts—Mansfeldt Pupils in Recital—
Notes from David Walker—"Ro-
mantic Musical History of
California"—Items

San Francisco, Cal., June 24, 1918. 1
2644 Green St., Phone West 3358. J

Owing to the changes being made in mail train schedules, Pacific Coast news has occasionally arrived in New York too late for inclusion in the issue for which it is intended and must be held over until the following week. This may occur from time to time. We beg our readers' indulgence in case matters referring to their activities should thus be delayed. We are doing the best we can under the circumstances.

The San Francisco Music Teachers' Association, George Kruger, president, discussed the plan of a National Conservatory at its last meeting, and nearly all of the members present declared themselves heartily in favor of it. The musical program was furnished by Mary Alverta Morse, soprano; Mrs. M. E. Blanchard, contralto; Samuel Savannah, violinist; Ramon Aquabella, pianist, and Mrs. M. L. Kramer, pianist.

Alexander a Visitor

Among the recent visitors to San Francisco were Mr. and Mrs. Arthur Alexander, who spent a few days in the city on their way south. Mr. Alexander has a class waiting for him in Los Angeles, where he made a deep impression at his recital and other appearances when he was on the coast last winter. He has also been urged to remain in San Francisco, to take up teaching here, and also to give a recital, which, if he did, would be for the benefit of the Red Cross or some other war activity. Los Angeles and San Francisco are rather far apart for a teacher to practise his profession in both of them. It has been suggested that Mr. Alexander spend part of the summer in Los Angeles and the remainder here. It is to be hoped that he will decide to do so, for San Francisco should not be denied at least a part of this master's time during his visit to the Coast.

Edward Deru Plays for Belgian Relief

A pleasing recital was given for the benefit of the Belgian Relief by Edward Deru, violinist to the King and

Queen of Belgium, and Mrs. Deru, pianist. Mr. Deru played with breadth and bigness of tone and was warmly received. His program included a sonata by Tartini, numbers by Bach, Vitali, Saint-Saëns, Wieniawski, etc. The accompaniments were tastefully played by Mrs. Deru. There was a fair sized audience. During his stay here Mr. Deru was entertained at the Bohemian Club by Sir Henry Heyman.

Mme. Cailleau's Activities

Mme. Cailleau, noted soprano and teacher, is having an active summer, appearing frequently in concerts, chiefly for the Red Cross or other war benefits. She also appeared recently at one of the Sunday afternoon concerts at the Palace of Fine Arts. One of her pupils, Jennie Eichwald, has also been heard at one of these concerts at the Palace of Fine Arts. Mme. Cailleau is to be one of the soloists at the great convention of the Music Teachers' Association of California in Los Angeles in July. This convention, as has already been announced, has been put on a business basis by Manager Behymer. The concerts are to present real attractions, open to the public, and the receipts are to be turned over to the Government to help win the war.

Alice Mayer, a Promising Pianist

Alice Mayer, the young pianist, who made so favorable an impression at her recent recital, has just graduated at the Douillet Conservatory of Music. This young lady has those attributes which make for success in the world of music, especially on the concert stage. She possesses a most reliable memory, great poise, and some originality, which will no doubt develop as she grows older. She plays with good taste and good tone, has a crisp, clear technic and decided force. Altogether, it is safe to predict a successful career for her.

Commencement Week at Arrillaga Musical College

Commencement week at the Arrillaga Musical College presented many interesting events. Both teachers and pupils were heard in recital and admirable mastery was shown in every case. Very attractive was the recital given by Achille Artigues, organist, and Raymond White, pianist. Each artist gave some solos and several numbers were played on piano and organ together with excellent effect. Mr. Artigues is a past master of his instrument, interpreting with taste in the use of registers and splendid rhythmic precision, and displaying a rare virtuosity in the more brilliant passages. Mr. White showed his appreciation of modern tonal effects and combined sonority with scintillating velocity and lightness.

No less attractive were the offerings of Joseph Willard, violinist; Vincent de Arrillaga, pianist, and Jesse Evans,

vocalist, who, together, provided the program of the second evening of the week. The Grieg C minor sonata for piano and violin was notable for its breadth and the clarity of the ensemble and tonal balance. The same may be said of the Handel sonata in D. Mrs. Evans' songs were much enjoyed.

As to the pupils who appeared at the commencement exercises, space only permits the giving of the names: Piano: Alice Encoyand, Irene Hodges, Mrs. Sidney A. Plummer, Nellie Butler, Elvira Nuttal and Helene Vosper; violin, Lloyd Fronk; vocal, Hazel Johnson; organ, Olive Richarides. The Artigues Choral was heard in folksongs and the following compositions were offered by graduates in harmony: "Lamentation," Isabel Hodkins; "Oiseau d'Amour," Alice Encoyand; "Love's Philosophy," Mrs. S. A. Plummer; "Fugue," Wilson Person.

Diplomas and certificates were presented to the members of the graduating classes and, judging by what was shown at these recitals, they most richly deserved the honors conferred upon them.

At the Palace of Fine Arts

At the Palace of Fine Arts on June 9, an interesting and well rendered program was given under the direction of Emelia Tojetti by Alberta Livernash-Hyde, pianist; Jennie Eichwald, soprano; Herbert Riley, cello. There was a good sized audience present and the offerings were warmly received.

Mansfeldt Pupils in Recital

Pupils of Dorothea Mansfeldt were heard in recital on June 3. Those appearing were Donald Sheerin, Dorothy Cohen, Duncan Douglas, Lenoir McNamara, Murray Zimmernan, Eleanor Birmingham, Rose Kauffman, Dorothy Hirschfeld, Mildred Galena and Annie Kauffman, all of whom did themselves and their teacher great credit.

Notes from David Walker

David H. Walker sends the following notice of Zylpha Allen's recital:

I attended the recital of this child, who is only twelve years old. She has been well taught by Orrie Young. Her technic is clean cut and good and her work generally gives a lot of promise of accomplishing something worth while with the natural development of her mind, with industry added. Willard Young, who was the assisting artist, has been known in New York as a successful choir singer—at Trinity, I think. He has a baritone voice of good quality and he sings very sympathetically.

Mr. Walker also writes:

Perhaps you have noticed that the United States Government has appointed me a Farm Labor Agent to work with the Bulletin. Any time that you wish to go into the country to harvest hay or to cut peaches for cannery use, or to say "whoa" to the refractory milk cow, you can count on my influence to get a job for you in the "back to the farm" life. Included in this offer are Sir Henry Heyman, Metzger, Bennett, Hertz, Bem, Persinger, et al. A sure

PACIFIC COAST DIRECTORY

[Pacific Coast Representative, Frank Patterson, Room 212 Blanchard Hall, Los Angeles; 2644 Green St., San Francisco.]

ASKIN, THOMAS
Actor-Singer
Blanchard Hall, Los Angeles

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BORELLA, AIDA
Operatic Soprano
2520 W. 7th St., Los Angeles

BRETHERTON, MRS. G. K.
Soprano, Teacher of Voice
331 Blanchard Hall, Los Angeles

BRONSON, CARL
Voice, Phone 10082,
204-5 Blanchard Hall, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
564 N. Ardmore Ave., Los Angeles

CAMPANARI, LEANDRO
Vocal Studio, 1290 Sutter St.,
Phone Prospect 5527 San Francisco

CARLSON, ANTHONY
Basso
Majestic Bldg., Los Angeles

CHENEY, DELMORE, Bass-Baritone
679-80 Walker Auditorium Bldg.,
730 So. Grand Ave., Los Angeles

COLBERT, JESSICA
Concert Management
990 Geary St., San Francisco

CONRADI, ARTHUR, Violin
Kohler & Chase Bldg.,
Phone Kearny 5454 San Francisco

DAHME-PETERSEN, Baritone
New York Voice Specialist
1419 So. Grand Ave., Los Angeles

DE AVIRETT, MR. AND MRS. A.
Piano, 618 First National Bank,
Long Beach, Cal.

DILLON, FANNIE
Composer-Pianist
2850 Leewood Ave., Los Angeles

DREYFUS, ESTELLE HEARTT
Purpose Programs
801 Majestic Theatre Bldg., Los Angeles

DUNSHEE, CAROLYN K.
Musical Courier Correspondent,
328 E. Micheltorena St., Santa Barbara, Cal

EDDY, CLARENCE
Concert Organist, 2021 California St.
Phone Fillmore 210, San Francisco

EDWARDS, GEORGE
Composer-Pianist
1724 6th St., San Diego, Cal.

FITZSIMMONS, ERNEST E.
Musical Courier Correspondent
402 Fischer Bldg., Seattle, Wash.

FRICK, ROMEO, Baritone
Blanchard Hall, Los Angeles
1916 Vista del Mar Ave., Hollywood, Cal.

GARROWAY, WILL
Pianist and Accompanist
1139 W. 6th St., Los Angeles

GERRISH-JONES, ABBIE
Composer, 921 Ventura Ave.,
Berkeley, Cal. Phone Berkeley 1406

GRAY, TYNDALL
Musical Courier Correspondent
1256 Fifth St., San Diego, Cal.

GRUNN, HOMER
Piano
420 Blanchard Hall, Los Angeles

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HEALY, FRANK W.
Operatic and Concert Manager
906 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San
Francisco. Management: Jessica Colbert

HERRMANN, FREDERICK
Organ, Piano, Harmony
614-15 Majestic Bldg., Los Angeles

JAMES, GRACE
Soprano
341 Blanchard Hall, Los Angeles

JELICA, STELLA
Coloratura Soprano
Management Z. W. Potter, Oakland, Cal.

JONES, G. HAYDN
Tenor
817 Majestic Theatre Bldg., Los Angeles

**LOS ANGELES SYMPHONY OR-
CHESTRA**, F. W. Blanchard, Mgr.
201 Blanchard Hall, Los Angeles

LOTT, MR. AND MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

MILLER, MRS. J. PAUL
Musical Courier Correspondent
3229 Serra Way, Sacramento, Cal.

OKES, A. WILMER
Musical Courier Correspondent
College Place, Walla Walla, Wash.

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

OPPENHEIMER, SELBY C.
Manager of Distinguished Artists
General Manager Will L. Greenbaum
Attractions, Sherman Clay Bldg., San Francisco

ORMAY, GYULA
Accompanist, 1001 Pine St.,
Phone Franklin 9531 San Francisco

PAUL, ROLAND
Tenor
1324 So. Figueroa St., Los Angeles

PERSINGER, LOUIS
Woodacre Lodge, San Geronimo
Marin County, Cal.

POTTER, Z. W., Concert Manager
Sherman Clay Bldg., Oakland, Cal.
Tel. Oakland 449

ROSENFELD, JOSEF
Violin
Univ. of So. California, Los Angeles

ROSS, GERTRUDE, Composer
Art Songs of Japan—Just Published
At all Dealers—White-Smith Music Publishing Co.

SELBY, MRS. L. J., Contralto
SELBY, Ida M., Piano
343 S. Occidental Blvd., Los Angeles

SENSENG, GRACE
Musical Courier Correspondent
1519 Jefferson St., Boise, Idaho

SIMONSEN, AXEL
Cello
Blanchard Hall, Los Angeles

SLOSS, MARIE
Concert Pianist
2140 Hyde St., San Francisco

SMITH, LUCIA
Musical Courier Correspondent
701 Centre St., Redlands, Cal.

SPENCER, MR. AND MRS. VERNON
Piano
2530 W. 8th St., Los Angeles

STEEB, OLGA, Concert Pianist
Management Mrs. Jessica Colbert
990 Geary St., San Francisco

SYNTHETIC SCHOOL OF MUSIC
Madge Patton Sullivan, Principal
1006 S. Westlake Ave., Los Angeles

TANDLER, ADOLF, Conductor
Los Angeles Symphony Orchestra
2226 So. Hobart Boulevard, Los Angeles

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
2725 Harrison St., Oakland, Cal.

THE TRILLIUMS
Women's Quartet
111 N. Benton Way, Los Angeles

VECSEI, DESIDER JOSEF
Pianist
Blanchard Hall, Los Angeles

VIERSSEN, GRACE
Soprano
Suite 214, Blanchard Hall, Los Angeles

WALLENSTEIN, ALFRED
Cellist
Management L. E. Behymer, Los Angeles

WESSITSH, LOISA PATTERSON
Dramatic Soprano,
905 Kohler & Chase Bldg., San Francisco

ZIELINSKI, JAROSLAW DE
Piano Harmony
1343 S. Burlington, Los Angeles

coat of tan is assured. Diplomas will be obtained from the farmers for miscellaneous distribution and you can have two or even three in a pinch—certifying to your good work. These refer to the Milky Way, but are not, necessarily, astronomical.

Thanks, Mr. Walker! Those of us who are not stars already will accept your offer and get in the milky way when opportunity offers.

"Romantic Musical History of California"

Alfred Metzger announces the appearance in October of his "Romantic Musical History of California." The announcement says:

It will include all important musical activities and events in California from 1849 until January 1, 1919. Among the features will be a history of the Tivoli Opera House, and other interesting operatic seasons. A history of symphony concerts, chamber music concerts, and oratorio and choral organizations. There will also be a historical sketch of California's music clubs, educational societies and amateur organizations of note. In fact, it will be a record of events that will definitely settle all disputes regarding dates, artists or facts associated with California's musical life.

It will not be a dry or uninteresting statistical accumulation of facts, but a human interest story, wherein humor and pathos alternate with interesting annotations of great import.

Items

Maria Withrow was heard recently in a lecture-recital, the subject of which was "Individuality in Singing," with illustrations by Mrs. Ruetta Dunning. The program was interesting and illustrated effectively the ideas of the speaker, whose wide experience entitles her to speak authoritatively on this subject.

Frank Healy announces that John McCormack will appear in San Francisco under his management next season and hints that there are other great ones coming too! This will be good news for all who live in the Far West, for the great ones will hardly come this far without also appearing in the other cities on the coast.

The University of California Extension announces violin classes during the summer under the direction of Sigmond Beel. Three students will constitute a class and, as far as possible, the time of the classes will be arranged to accommodate the pupils. This is a worthy work and could not be placed in better hands than those of Mr. Beel.

Pupils' recitals have been given recently by Sidonia Erkeiy, Elizabeth Simpson and Mary Carr Moore.

F. P.

TACOMA BARITONE PROMINENT AT PORTLAND FESTIVAL

Hiram Tuttle Represented Pacific Northwest—Modern Music Discussed—An Elaborate Choir Concert—Puget Sound Conservatory of Music Holds Annual Event—Thirty-seventh Yearly Recital at Annie Wright Seminary—Recitals—A Brilliant Soiree—Camp Music—Paulist Choristers Thrill—Notes

At the second annual music festival, held in Portland, Ore., June 6, 7 and 8, in the Municipal Auditorium, Hiram Tuttle, Tacoma's popular baritone, was the soloist representing the Pacific Northwest. Four soloists were engaged for the festival: Mabel Riegelman, soprano; Frances Ingram, contralto; Morgan Kingston, of the Metropolitan Opera Company, and Hiram Tuttle, of the Pacific Standard. Mr. Tuttle sang the "Toreador" song from "Carmen," with 500 school children, on June 7, six operatic arias on the second program, and was baritone soloist in the cantata, "The Swan and the Skylark," given by the festival chorus and symphony orchestra.

Significance of Modern Music

The significance of modern music, and what has brought about the many changes in recent composers' work, was the subject of an informal talk given on Monday afternoon, June 17, at the Tacoma Hotel auditorium by F. Boyd Wells, well known pianist and composer of the Northwest, who has just returned from New York City. In collaboration with Harold Bauer, Mr. Wells, who has given much attention and study to the modern works, has arranged a series of essays or lectures, and a large and interested audience enjoyed the Tacoma lecture.

An Elaborate Choir Concert

An elaborate concert was given by the choir and chorus of the First Methodist Episcopal church under the direction of Fritz Kloepper at the church auditorium, June 14. Soloists were Mrs. Alan Cox, soprano, Birdan Strong, contralto, Earl Cook, tenor, and Fritz Kloepper, baritone.

Puget Sound Conservatory Graduation Concert

The annual graduation concert of the Puget Sound Conservatory of Music was a notable event of the commencement week. Post-graduate diplomas in piano and in voice culture, history and musical theory, were presented to Leona Grace McQueen and Mrs. Harriet M. Dunlap at the close of the concert, given by the Conservatory graduates who received silver medals. Dr. Robert L. Schofield, dean of the school, presented the medals and diplomas.

Thirty-seventh Annual Event at Seminary

The thirty-seventh annual recital of the Annie Wright Seminary School of Music was given in the Seminary Auditorium on June 8, closing the year's work. Tacoma graduates were Marjanna Bishop, pianist; Dorothy McWaters, soprano, and Margaret Bell, of the violin department. Diplomas were presented by Bishop Lemuel H. Wells, of Tacoma.

Recitals

A series of class recitals presenting piano and voice pupils have been largely attended the past week at individual studios, and at the Sherman-Clay building. Teachers directing the programs were Katherine Robinson, Katherine N. Rice, Clara Mighell Lewis, Zara Darron and Prof. D. P. Nason.

Clara Mighell Lewis presented piano pupils in joint recital with pupils of Hiram Tuttle, prominent voice teacher of the Northwest, at Y. M. C. A. No. 2, Camp Lewis, on

June 10. The auditorium was crowded with soldiers and civilians for the event.

A Brilliant Soiree

At a brilliant soiree honoring Maj.-Gen. H. A. Greene, commanding general of Camp Lewis, a delightful program included a quartet of army officers who prior to enlistment were professional musicians. Tacoma soloists assisting were Mrs. J. Austin Wolbert, soprano, and Christine Howells, flutist. The accompanist was Mary Kilpatrick.

Camp Music

An elaborate musical program was given at Camp Lewis on Monday evening, June 10, by the Immanuel Presbyterian Church choir and chorus of Tacoma with Mrs. McClellan Barto, soprano, as soloist.

The Ensemble Violinists' Club, a Tacoma organization under direction of Mrs. C. E. Dunkleberger, delighted an audience of thousands of soldiers at Camp Lewis on Tuesday evening, June 11, with a program of high order.

Glen Menely, of the Tacoma camp headquarters company, baritone soloist, and Frederick Flahaut, of the 2d Infantry, cornetist, were soloists at an al fresco sing on June 16, in which 2,000 soldiers participated.

Paulist Chorus Sings in Tacoma

The voices of the Paulist Choristers lifted in a perfect union that is the result of the masterly direction of Rev. Father William J. Finn, organizer and leader of the youthful choir, gave the big audience at the Tacoma Theatre recently a soul stirring experience.

The concert was sublimated melody and harmony combined from the first chords of the opening "Emitte Spiritum Tuum," throughout a program that seemed more like a concept of cherubic euphony than music rendered by an earthly assemblage. The chorus composed of 110 carefully selected and trained voices, sang without reference to notes, giving attention to their leader's baton with a perfect unanimity. Latin chorals, solos and folk-songs with groups from the modern classics comprised an evening's unique program that made the atmosphere of the theatre that of a sanctuary and the listening throng seemed devout in their appreciation, both of the perfection of the ensemble and the beauty of the solo work. One of the chorales that particularly delighted was the "Alleluia," written by Father Finn, the score, running high into the vocal altitudes, seeming translated into an ethereal chant. In part second of the program the "All Breathing Life," by Bach, was a marvel in execution. Among the youngest singers who are wonders in the solo work were Richard Finn, Hallet Dolan, Alan Tobin and Richard McManus.

The Choristers are traveling in the interests of war work and the French restoration and the present tour is a final one as Father Finn holds a chaplain's commission and is shortly to be transferred to France. The appearance here was under the auspices of the Rotary Club and part of the large sum realized from the concert was turned over by Father Finn to the Soldiers' and Sailors' club-house of Tacoma.

Notes

One of the most interesting among instructors at Camp Lewis is Charles E. Poda, a Y. M. C. A. worker and musician who is proficient in French, Italian and English, although a native of Switzerland. Mr. Poda has traveled and taught also in Egypt and in South America. Among the famous artists with whom he studied early in life, and whose autographed compositions he treasures, are Liszt, Rubinstein, Wagner and Bülow. Coming to California from South America he taught three years in San Francisco, before being sent to Camp Lewis.

At the spring musicale of the Tacoma Aloha Club a brilliant program featured the Liza Lehmann song cycle, "The Flower Chain." The director was Mrs. L. L. Tallman, a prominent soprano soloist.

Ethel E. Pratt, Tacoma contralto, who has just finished a successful concert tour from Chicago to San Francisco, accompanied by Lillian Armalee, pianist, of Los Angeles, returned to her home in this city June 1. Miss Pratt studied six years for concert and oratorio work in the East.

K. M. K.

SACRAMENTO HEARS

PAULIST CHORISTERS

Sacramento was fortunate enough to hear the Paulist Choristers, of Chicago, while they were on the Coast. In the afternoon they sang from the steps of the Capitol Building and in the Cathedral, and in the evening their concert was given at the Clunie Theatre to a splendid audience. These boys, under the very able direction of Father Finn, deserve all the praise which has been accorded them.

Constance Mering has been named as accompanist for the McNeil Club, of Sacramento. Albert I. Elkus is the club's director and is continuing his rehearsals through the month of June.

The Christian Endeavor Convention, which is to meet in Sacramento, July 3 and 4, is to have a very unique feature in a large chorus of 350 voices, under the direction of Edward Pease. This chorus has been at work for some time, and it is expected to be a splendid feature of the convention's program. The soloists for the convention will be Irma Shinn, Mrs. J. E. Weida and Mrs. William Friend, sopranos; Wessie Johnston, contralto, and Andrew Jovovich and Edward Pease, baritones. Mrs. Pease will be the accompanist.

Mrs. Charles Mering presented her pupil, Ruth Oehler, mezzo-soprano, Wednesday evening, at the Unitarian Hall. Miss Oehler was assisted by Mrs. J. Paul Miller, Elsie Lombardi, Mavis Scott, Sumner Mering and Ladies' Chorus. Constance Mering acted as accompanist.

Orley See has announced a recital to be given by his pupils on Thursday evening, at the Congregational Church. Mr. See has been in Sacramento a comparatively short time, but has proven himself a thorough musician and a very competent teacher.

J. P. M.

LOS ANGELES WOMEN'S SYMPHONY IN FINAL CONCERT

Mary Gowans, Soloist—Orpheus Club Concert—Mrs. Dreyfus at Friday Morning Club—Second Annual Event by Vernon Spencer Pupils—Saint-Saëns Quintet in Recital

The Los Angeles Women's Orchestra, Henry Schoenefeld, director, played its final program of the season at Blanchard Hall, on Friday afternoon, June 14.

The program began with a dramatic overture of the French composer Massenet. Conductor Schoenefeld developed the solemn opening theme to a splendid climax. The beauty of the ensemble work was intensified by contrast with the outstanding work of the clarinet and the oboe. The Grieg "Spring Song" was interesting for its delicate shadings. Particular interest centered in two Debussy "Arabesques" which were played "in memoriam." These works offered just that touch of the original which any program needs in this day and age, when things move so rapidly. The closing number by the orchestra was the Haydn symphony, No. 2. In this number, by far the most exacting piece of the program, Conductor Schoenefeld and the players of the Women's Orchestra met the requirements in a scholarly reading. The allegro movement was particularly effective.

Manager Behymer, who spoke briefly, stated that the Women's Orchestra had appeared without pay during the last four years at more than 400 concerts and benefits. A fine record.

The soloist of the afternoon was Mary Gowans, whose fine voice was heard in a Handel air with violin obbligato and a group of three songs, among them Gertrude Ross' "My Madonna." Later on the program she sang Mrs. Ross' new patriotic song, "Sons of the Flag," which Miss Gowans introduced some time ago and which bids fair to become a great favorite.

The Orpheus Club Concert

The Orpheus Club, with the assistance of the Orpheus Four, or to be more correct, the Orpheus Four with the assistance of the Orpheus Club—for the Orpheus Four are home on a musical furlough and carried off the palm—gave a final recital at Trinity Auditorium on Friday night, June 14. The Orpheus Club is a very popular men's organization and this popularity was enhanced at the concert of Friday night by the home coming of the club's star singers—the Orpheus Four.

The Orpheus Four has been on tour for a long time, and has done its share at the soldier camps throughout the country. So that the home coming and the appearance in conjunction with the Orpheus Club proper was looked forward to with much interest.

The numbers which the club sang were: Edwin Schultz, "Forest Harps," with a solo by Lew Russel; "When the Boys Come Home," Oley Speaks, solo by Earl Houk, the blind baritone; and "Kaiser Bill Good Night," by the Selbies, and Cadman's "Love Like the Dawn Comes Stealing," which was particularly well done. The last number by the club was an arrangement of "Annie Laurie."

The Orpheus Four sang "I Know Not," Storch; "Where My Caravan Has Rested," Mohr; "There's a Long, Long Trail," Elliot; "Absent," Leitch-Lynes; and the "End of a Perfect Day." Owing to the illness of the second tenor of the organization, Joe Dupuy, who directs the club, sang the part.

The first tenor of the Quartet, Samuel Glasse, the soloist of the evening, was very successful in the solos he presented, "God Be With Our Boys Tonight" and the Tosti "Serenata."

Estelle Heartt Dreyfus at Friday Morning Club

Estelle Heartt-Dreyfus, contralto, was presented to the members and their guests of the Friday Morning Club in recital on June 14.

Mrs. Dreyfus, with that characteristic good taste which is so noticeable in her programs, had her numbers arranged to advantage both musically and psychologically.

The first group introduced a new song by Fanny Dillon, "Your Father's Laddie," and the Carpenter setting of Tagore's words, "When I Bring You Colored Toys," both of which were brilliantly sung. On the program was Cadman's "I, the Nightingale"; Gottschalk's "Over the Skyline"; Gertrude Ross' song with Spanish words, and sung in the original, "Under Gothic Arches"; Helen Freeman's "Out of Siberia"; and Mrs. Dreyfus' own song, "All Together and Over the Top." The program closed with the singing of "The Battle Hymn of the Republic," the club members joining in the chorus.

Mrs. Dreyfus was in splendid voice and impressed her hearers with her fine power of interpretation.

Second Annual Recital of the Vernon Spencer Pupils

The second annual recital of the pupils of Vernon Spencer and his associate pupils was given recently at Symphony Hall, and proved to be a most interesting event.

Mr. Spencer's associate teachers number seventeen, some of them being from other cities than Los Angeles. There are 240 students, and the class of 1918 numbers 198. All these young folks are included in the kindergarten, primary and intermediate departments. They are studying technic, scientific memorizing, theory, ear training, transposition, harmony, original composition, solo, and ensemble playing. The program, which is very extended, presents thirty-seven types of work, and nineteen of the compositions played were compositions of the associate teachers written for the pupils; the compositions are the results of the training in harmony and composition which Mr. Spencer has given his associated teachers.

The precision with which these youngsters perform the selections given them is quite astounding, as are also some of the other things which they have been taught to do. Perhaps the most striking thing of the afternoon was the performance of some original vocal quartets composed by and given by tots seven and one-half and ten years of age, and a two-piano quartet, a scherzo, memorized. The little ones who achieved all this distinction for themselves and their teachers, Lucia Smith and Mr. Spencer, are Margaret Ogden, age six and one-half years; Warde

(Continued on page 44.)

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers.
318 West 82d ST., NEW YORK CITY. Tel. Schuyler 8537

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST

University of Kansas Lawrence, Kansas

Alfredo Martino

TEACHER OF SINGING

General Manager, Cosmopolitan Opera Co., Inc.
Studio 14, 253 West 42nd Street, New York City
Bryant 4179. Steinway Piano Used.

JOHN DALEY

ACCOMPANIST-COACH

681 West 161st St., N. Y. Tel. Audubon 509

CARL BEUTEL

American Pianist and Composer

Director Conservatory of Music, Nebraska Wesleyan University, Lincoln, Neb.

**FELIX HUGHES**

BARITONE

Specialist in

VOICE BUILDING AND INTERPRETATIVE ART

Studios: 224-225 Clarence Bldg., Cleveland, O.

MRS. EDWARD MacDOWELL

Programs of MacDowell Music

Management: Gertrude F. Cowen, 1481 Broadway
New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.

Steinway Piano

(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

MUSIC TEACHERS

EARN MORE

Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.

HELP YOURSELF

Improvise, Play and Write 95220 Modulations from one given tone. Memorize by combining Musical Memory and Intellectual Memory. Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices \$10.00 to \$220.00.

SUMMER SESSIONS

New York City, June 20th to September 1st.
Chicago, July 8th to 27th.
Asheville, N. C., August 12th to 31st.

Address **EFFA ELLIS PERFIELD**

218 S. Wabash Avenue, Chicago, Ill.
New York City, 109 W. 45th St. St. James Hotel

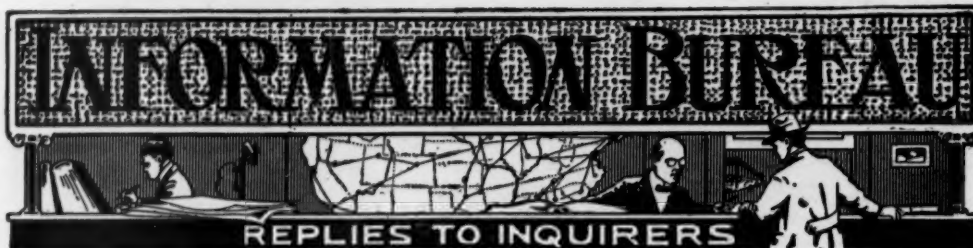
Information Bureau
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is now beginning its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Wants a Critic

"Your Information Bureau column makes a very generous offer and I am deeply conscious of that, and also perhaps that my own inquiry may be unusual. I am greatly in need of a critic for some musical manuscript of my own. I am asking for the privilege of sending them to some one for generous advice. Can you inform me of such a one?"

If you will send in your manuscript to the MUSICAL COURIER it will receive a careful criticism and review. Whatever advice seems necessary will be given with pleasure.

Works of Edward A. MacDowell

"Would you please inform me through the Information Bureau of a complete list of works of Edward MacDowell arranged in a progressive order, and also a biographical sketch?"

The Information Bureau has requested Arthur P. Schmidt, the publisher of MacDowell's works, to send you a catalogue of them.

Edward Alexander MacDowell was born in New York City, December 18, 1861. His family were Quakers, descended from Scotch-Dutch, an interesting and unusual combination. They came to America in the eighteenth century. As a boy, MacDowell studied piano with Juan Buitrago, from South America, Pablo Desvernine, a Cuban, and, for a brief space, with Carreño, a native of Venezuela. In Europe, his studies varied. In 1876, he was a pupil of Savard in composition and Marmontel, at the Paris Conservatory, in piano. For three years, he was under the French influence and then went to Germany, where he placed himself with Lebert at Stuttgart, but he had no liking for Lebert's pedagogic methods and left him in less than a month, going to Wiesbaden, where he worked during the summer of 1882 with Louis Ehlert. In the autumn of that year he joined the piano class of Karl Hoeymann at the conservatory, studying composition in the class of Joachim Raff, director of the conservatory. MacDowell had a great admiration for Raff, and the mutual attachment between master and pupil was one of the strongest influences which shaped MacDowell's career.

From Wiesbaden he went to Darmstadt as chief teacher in the conservatory, but the duties were so onerous and the compensation so inadequate that he resigned and went to Frankfurt as a private teacher.

It was in 1882 that he visited Liszt and, with d'Albert at the second piano, played his own first concerto. He was invited to take part in the Music Festival at Zurich after this, and played his own first piano suite. He returned to Wiesbaden, living there until 1887, during which time he devoted himself entirely to composing.

Upon his return to this country, he settled in Boston, taught, and gave concerts with the Boston Symphony Orchestra and also with the Theodore Thomas Orchestra in New York. In 1896 he was elected to Columbia University, where a "chair of music" had been founded. In 1904 he resigned, having disagreed with the faculty of the University as to the proper footing of music. For two years he conducted the well known Mendelssohn Glee Club of New York. He was also given the degree of Mus. Doc. by the Princeton and Pennsylvania Universities. His career ended in 1905 from overwork and insomnia.

MacDowell is entitled to rank with contemporary composers of the highest class, irrespective of country.

Violinist for Active Service

"Would you kindly give me a few suggestions as to what branch of the service I could enlist in whereby I could make the best use of my education on the violin? I have been studying above named instrument for past twelve years with several celebrated New York masters, and feel as if I would like to enlist in the service, where I could make the best use of same, but am puzzled, as I do not know where violinists are needed. I am a constant reader of the MUSICAL COURIER."

Musicians are needed in both branches of the service and the Government has just decided to increase the size of the army bands to the number of fifty. You can enlist as a musician and be in one of the most important sections of the army or navy. One hears everywhere of the importance of music in the lives of the soldiers and sailors. You will see in the MUSICAL COURIER a long list of musicians who have volunteered, both instrumentalists and vocalists. They are doing a fine work for their country, helping to make life more cheerful in camps, giving of their best and making many sacrifices. Go to a recruiting office in your city, state what you want, and probably you can enlist as a musician; in any case you will obtain details. It may be that you can enlist as a soldier and then

be placed in the band. You know Albert Spalding sacrificed a year's engagements to join. You would have the opportunity of giving much pleasure to your comrades. Will you send in your name to add to the MUSICAL COURIER list when you have arranged about enlisting?

Lily Meagher

"Could you give me the following information? I should like to know who is the teacher of Lily Meagher, who appeared with John McCormack in concert last year.

"I know it is outside your field of work to give information concerning the merits and demerits of vocal teachers, yet I would be more than obliged if you could tell me of any reliable musical league or organization to which I could apply for the names of some of New York's most reliable voice teachers."

Miss Meagher studied in both London and Dublin, but the names of her teachers could not be obtained. Mr. McCormack helped her in arranging her programs, coaching her when necessary, as they are friends and she was appearing with him.

The names of vocal teachers which you will find in the columns of the MUSICAL COURIER will give you an idea of the "best" who teach in New York. There are so many reliable ones it would be difficult for a selection to be made. Besides you know how opinions differ. To select a teacher, it seems that it is necessary for a personal interview to learn if the individual is one with whom you would feel in sympathy. Read all you can find about the teachers and the pupils they have launched. The experiment was once tried by one of the large publishing firms of giving an opinion or rating of the merits of different teachers in New York City, with the result that the firm in question found itself in a hornet's nest, with nearly every teacher on the list, excepting possibly the one who stood at the top, an enemy demanding satisfaction. That was some years ago.

Two Women Composers

"Will you kindly give me a few brief facts concerning the composers Marschal-Loepke and Esther Gronow, that I may get some idea of who they are—Americans or foreigners—living here or abroad? Is Gronow pronounced Grö-noff?"

Marschal-Loepke lives in Boston and is the wife of Clough-Leighter. It is understood that she is an American, in spite of her foreign sounding name. Her music is published by the Boston Music Company, and is said to be very difficult, particularly the accompaniments to the songs.

Esther D. Gronow lives in Chicago and is at the present time teaching and writing, and will spend the summer in Chicago. She studied piano in that city with a pupil of Rubinstein, also with William Sherwood in Boston; composition, with Leo Sowerby and Mr. Fearis. She is writing a little group of piano numbers. Her name is pronounced Gronoff, with accent on the first syllable.

Geraldine Farrar's Age

"Will you kindly tell me the correct age of Geraldine Farrar? There are so many differences of opinion on that point; some say she is nearly forty, others that she is slightly over thirty. Also can you tell me with whom she studied?"

Answering your last question first, Geraldine Farrar first studied with Emma Thursby, whom she met at one time in Boston. Another teacher, with whom she studied later, was Marquis de Trabadelo, in Paris.

As to her age, you know a woman is as old as she looks, and Geraldine Farrar looks about twenty-eight. As there is such a diversity of opinion, why not settle it as it is done when women go to register for voting and say, "she is over thirty"?

Programs for Club

"Our club is too small to require a year book, but I am enclosing a list of active members. As chairman of the program committee for the coming year I am very anxious to obtain copies of the programs of other musical clubs. Can you suggest some way by which I may do this? Or better still, would the editor of your Club Department be willing to suggest topics for about ten meetings? I should certainly appreciate anything you would be willing to do to assist."

Through the year the MUSICAL COURIER publishes many programs of club concerts, which would show you what other clubs have done. Probably if you wrote to some of the clubs they would send you some of their programs of the past season. This coming musical year there will be much attention paid to American composers and their music. The programs for the Worcester Festival in the autumn will be all American, with Americans to interpret the music. In the MUSICAL COURIER of June 20 you will find a notice of this festival and what will be done. Why not make a specialty of American music for your club? You will find much to reward your study, with sufficient compositions to make attractive programs. Louis Elson has a book, "Musical Club Programs of All Nations," which may be of service. It can be obtained of Charles H. Ditson & Co., East Thirty-fourth street, New York City.

Wants to Study Organ

"I am a young man anxious to study the organ, but my means do not allow me to do so without assistance. Can you inform me if there is any teacher

who would help me? Are there any schools where they have competitions for scholarships? I thank you in advance for your kindness."

In the MUSICAL COURIER of June 27 you will find a long article about the Berolzheimer organ scholarships that have been provided for organ students by Commissioner Philip Berolzheimer and Mrs. Berolzheimer, to be given to deserving men and women of talent. These annual scholarships are provided at the Guilman Organ School of New York, 44 West Twelfth street. There are scholarships for six students who have the necessary talent, but are not able to pay for the tuition of the school. The examination is to be held October 4 at the school. If you will write to the Secretary of the Guilman Organ School at the above address you can obtain all information necessary.

How Did It Happen?

"How did it happen that Boston became a music center? I am living in a small interior city and my music loving townspeople and myself are wondering whether we can undertake any organized steps in order to make our city more musical and to bring it some day to approximately the same high position that Boston holds today in the tonal art."

An answer to your question will be found on another page of this issue, in the article entitled "How Boston Grew Musically."

Where Can She Study?

"I do not wish to pay \$10 an hour for vocal lessons in New York. Are there any good teachers who charge less and with whom I could work evenings, as I am engaged in the daytime? Do any teach in the summer?"

You have rather underrated the fee for vocal lessons in New York, as charged by some of the teachers; it is \$10 for a half hour lesson, not for an hour.

As you wish to study in the evening, why not go to the New York College of Music or the New York American Conservatory of Music. They are at 130 East Fifty-eighth street and 161 West Seventy-second street. You will see a front page picture of Mr. Hein in the MUSICAL COURIER of June 20, and there is an article about the schools on page 24. Certainly for day or evening, you would be under a fine teacher.

A Whistling Teacher

A few weeks ago there was an inquiry in the Information Bureau for a whistling teacher, but at that time no name and address could be given. Now it can be said that Eugenia A. Jones, 615 West 135th street, is a whistling soloist. She does not do sustained whistling, but only the bird calls. She has been doing a lot of work in the camps for the past year with much success. Although she has, as yet, never taught, she is willing to undertake teaching now and can be addressed as above.

Engagements in the Antipodes

"I have an opportunity to enter into some concert engagements in the Antipodes. Would you advise me to undertake such a long trip during the present war conditions?"

As a general principle it can be said that it is not well to leave one's own country during war time. There are difficulties in getting passports at the present time, and the Government undoubtedly would put restrictions in the way of a woman going in the direction of the Far East. But more important than all, the MUSICAL COURIER has received advice that the concert situation is not flourishing in Australia, Africa, or in other parts of those far away regions. Therefore we would deem it the better part of caution for all American artists to stay in America until the war is over.

MUSICIANS UNDER THE FLAG

Allen, Paul
Allen, Robert E.
Ara, Ugo
Armitage, Merle
Ashbaucher, Herman
Barker, John D.
Barlow, Howard
Barnes, H. W. B.
Baron, Aaron
Beckwith, Reuben
Bennett, Herbert I.
Berlin, Irving
Bibb, Frank
Bollman, Fred
Boone, Manley Price
Bowes, Charles
Burnett, John
Cain, Noble
Callahan, Miller
Carroll
Chamberlain, Glenn
Clifton, Chalmers
Cornell, Louis
Cottingham, Howard A.
Cox, Wallace
Criswell, Emory
Davis, Horace
Davies, Reuben
Davies, William G.
Dittler, Herbert
Doering, Henri
Donohue, Lester
Dunn, Charles Clark
Elser, Maximilian
Erwin, Victor Ward
Fairbanks, Helen R.
Felber, Herman
Fornier, Eugene A.
Fram, Arthur
Frankel, Abraham
Frothingham, John W.
Gabriel, Gilbert
Garrabrant, Maurice

George, Thomas
Lowrey, Edward W.
Lind, Carl M.
Lindorff, Theodore
Little, John W.
Lundy, Paul V.
Lunger, Robert
Macbeath, Donald
Macmillen, Francis
Macdonald, W. R.
Maier, Guy
Manville, Edward Britton
Meeker, Z. E.
Mitchell, Earl
Morris, Paul
Nevin, Arthur
Nevins, Willard Irving
Newman, John J.
Orth, Carl
Osberg, Elliot
Otto, Theo.
Owen, Elise
Owen, Herbert
Paderewski, Ignatz
Palmer, Claude
Pattison, Lee
Peroni, Carlo
Persson, Frederic
Peterson, Alfred C.
Pezzi, Vincenzo
Pistorius, George
Pope, Van
Potter, Harold
Potter, Harrison
Pratt, Howard E.
Pyle, G. Francis
Reidy, Gerald W.
Reimherr, George
Remfrey, William L.
Reynolds, Gerald
Rice, Leon
Roberts, Walter
Roentgen, Engelbert

Rogers, Francis
Giorni, Aurelio
Goodman, Laurence
Gotthelf, Claude
Grainger, Percy
Granberry, George F.
Grimson, Bonarios
Gustafson, William
Hackett, George
Hall, Alan
Hall, Cecil John
Hartzell, Alfred
Hattstaedt, John R.
Haubiel, Charles T.
Hawkins, W. Stanley
Hawley, Donald Coe
Hawley, Oscar Hatch
Heckman, Walter
Heizer, Frederick, Jr.
Hemus, Percy
Henich, Walter
Hillyard, Ried
Hochstein, David
Hoelzle, Elmer G.
House, Judson
Howe, Merwin
Hubbard, Havrah
Hudson, Byron
Hutchinson, Elizabeth P.
Jacobi, Frederick
Jacobs, Max
James, Philip
Janpolski, Albert
Jones, Gomer
Karle, Theo.
Keller, Harrison
Kernochan, Marshall
Klein, Charles
Kraft, Arthur C.
Kvelve, Rudolf
La Belle, Guy
Lachmund, Arnaud
Land, Harold
Lanham, McCall
Lehmann, Theodore
Lennig, Ed. C.
Levy, Russell E.
Lewis, Ward
Lloyd, Robert

Losh, Sam
Rosanoff, Lieff
Rupprecht, Carl
Saurer, Harold
Scheld, Fred
Schelling, Ernest
Schmidt, David H., Jr.
Schmidt, Robert
Search, Frederick Preston
Siegrist, Constant
Snypp, Sewell S.
Soderquist, David A.
Solitto, Josef
Sousa, John Philip
Sowerby, Leo
Spalding, Albert
Stehl, Richard E.
Stewart, Alexander
Stiles, Vernon
Stoessel, Albert
Stoopach, Joseph
Stuntz, Homer
Taggart, A.
Taylor, Bernard U., Jr.
Trimmer, Sam
Vail, Harris R.
Van Surdam, H. E.
Venh, Carl
Wagstaff, Walter
Walker, Ralph
Waller, Frank L.
Washburn, C. C.
Watkins, Marie M.
Watts, George Elwood
Webber, Bertram
White, Roderick
Whitford, Homer P.
Whittaker, James
Wiederhold, Albert
Wille, Gustave
Wille, Stewart
Wilson, Gilbert
Wilson, Weston S.
Woempner, Henry
Woodside, J. Uly
Wylie, W. H., Jr.
Zimmerman, Walter P.
Zoellner, Joseph, Jr.



LEE PATTISON.

The young Boston pianist, who enlisted as alto saxophone player in the 303rd Infantry Band, now stationed at Camp Devens, Ayer, Mass. During the last few seasons Mr. Pattison has become well known both as a soloist and a teacher. In conjunction with Guy Maier, who is now with the colors in France, Mr. Pattison acquired considerable celebrity by his recitals of music for two pianos.

and colleges of our State, we have investigated your proposition for handling such a plan and have found it to be the only way in which the educational institutions can satisfactorily credit the work done by private teachers.

"We take pleasure, therefore, in recommending your policy as worked out by the aid of the progressive series of piano lessons, and favor its being adopted by the State Music Teachers' Association and recommended to the State Board of Examiners as a standard."

Frederick Gunster
TENOR

Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York

More About Music Credits in Public Schools

Another step toward the general adoption of the plan to grant credits in public schools for private music study, as a major subject, was taken recently when the North Carolina Music Teachers' Association, at its convention in Greensboro, sent word to the Art Publication Society, of St. Louis, that it had passed a resolution on this subject.

The communication is signed by Wade R. Brown, chairman of the committee on high school credits; Conrad Lahser, president of the association; Mrs. W. J. Ferrell, vice-president of the association; Gustav Hagedorn, chairman of the committee on certification of music teachers, and Chelion A. Pixley, past president of the association. It reads as follows:

"Believing that music should be recognized and credited as a major subject in the high schools, academies

MRS. H. H. A. BEACH

Steinway Piano
Used

Available for CONCERTS and RECITALS, in aid of RED CROSS and other War Charities.

Permanent Address: Hillsboro New Hampshire

FRANCIS
FLORENCE
EASTON

MACLENNAN

Metropolitan Opera, N. Y.
Chicago Opera, Chicago
Royal Opera, Berlin
Covent Garden, London

DUET
RECITALS
CONCERTS

Personal Address: 5 Bayview Ave., Port Washington, L. I.

Telephone: 207 Port Washington

Mrs. Carrie Louise Dunning

ORIGINATOR

Portland, Oregon—June 18th
Chicago—August 1st
For Booklets and Information address
8 West 40th Street, New York City

**THE DUNNING
SYSTEM**

Improved Music Study
for Beginners

Harriet Bacon Macdonald

NORMAL TEACHER

Normal Class—Oklahoma City—July 8th
Dallas, Texas—June 3rd Chicago—August 12th
For Booklets and Information address
1727 Chase Avenue Chicago

LENORA

Sole Management:
DANIEL MAYER
1446-5 Aeolian Hall
New York

SPARKES

SOPRANO—METROPOLITAN OPERA CO.

GUILMANT ORGAN SCHOOL

Dr. William C. Carl, Director

Announces that

Mrs. Clara and Commissioner Philip Berolzheimer have offered six annual free scholarships to deserving young men and women eighteen years of age and over. For particulars address the Secretary of the school.

School opens Tuesday, October 8th

Address: 44 West 12th Street, New York

Catalogue sent on request

DAVID BISPHAM

Instruction in Singing and Dramatic Recitation
OPERA, CONCERTS AND RECITALS
Will teach during the summer
44 West 44th Street, New York

CAROLINE LOWE
Teacher of "The How of Singing"
ORGANIST
Studio: The Nevada, 2025 Broadway, N. Y., Tel. 684 Columbus

J. FRED WOLLE
ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

MORGAN KINGSTON
Leading Tenor Metropolitan Opera Company
Available for Opera, Oratorio and Recitals
Management: Metropolitan Musical Bureau, Aeolian Hall, New York

WALDROP
Pianist and Accompanist
Piano Instruction
Address: 44 W. 44th St., New York City Phone: Vanderbilt 647

Emilio A. ROXAS
Vocal Instruction
For past three seasons coach to GIOVANNI MARTINELLI.
Studio: 815 Carnegie Hall, New York City. Appointment by mail only.

Heinrich Hauser Katherine
BELLAMANN BELLAMANN
PIANIST—LECTURER SOPRANO—TEACHER OF SINGING
Chicora College for Women—Columbia, South Carolina

ZELINA DE MACLOT
LYRIC COLORATURA SOPRANO
Available for Concert and Opera
Address: CINCINNATI CONSERVATORY OF MUSIC
Cincinnati, Ohio

ALBERT RIEMENSCHNEIDER
Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIOS
For Recitals or Instruction Address, Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.

SOUSA'S BAND
RESTING
LIEUTENANT JOHN PHILIP SOUSA
U. S. N. R. F.
WITH THE COLORS
Address all mail care T. B. Harms Co., 62 W. 45th St., New York

The Philharmonic Society of New York

Founded 1844

JOSEF STRANSKY, Conductor
1918 SEVENTY-SEVENTH SEASON 1919

**SUBSCRIPTION CONCERT SERIES
IN CARNEGIE HALL, NEW YORK**
12 Thursday Evenings 4 Saturday Evenings
16 Friday Afternoons 12 Sunday Afternoons

Among the Soloists are
JASCHA HEIFETZ YOLANDA MERO
JOSEF HOFMANN RAOUL VIDAS
LOUISE HOMER HAROLD BAUER
EFREM ZIMBALIST MISCHA ELMAN
QUIOMAR NOVAES ETHEL LEGINSKA
MAX ROSEN HULDA LASHANSKA
MISCHA LEVITZKI

The subscribers to the concerts of The Philharmonic Society are requested to sign and return the postcards attached to their subscription ticket books, thereby signifying their intention to retain their seats for next season.

Many advance orders for subscription seats have been received and to fill these applications without interfering with the privileges of present subscribers, who may wish additional seats or changes of location, the management requests the co-operation of the Philharmonic patrons by an early response to this notice. Requests for extra seats will be filled in the order of receipt at the expiration of the term for renewals, May 4th.

FELIX F. LEIFELS, Manager, Carnegie Hall, New York

PACIFIC SLOPE

(Continued from page 41.)

Ogden, seven and one-half years; Ruth Ogden, seven and one-half years; and Beverly Ogden, ten years.
The recital was a splendid showing for Mr. Spencer and his co-workers.

Saint-Saëns Quintet in Final Recital

The final recital of the Saint-Saëns Quintet Club took place on Wednesday evening, June 12. The club offered a specialty in that rare form of chamber music, the septet, the instruments employed being the two violins, cello, viola, bass, cornet and piano. The septet, Saint-Saëns, op. 65, is original, and the novelty of the work was enjoyed. The cornet introduced the martial strain, which was noticeable at times throughout the piece. The andante movement, very smoothly presented, and the allegro, done with much brilliancy, also the piano part with its many difficulties being splendidly handled by Will Galloway, the pianist-composer, were effective.

The old fashioned flavor of "The Wedding Cake," Saint-Saëns, very quaint and hugely enjoyed, is a distinct relief in these days of so much modern and ultra modern composition. The club's part of the program closed with the Dohnanyi quintet, op. 1.

The club's programs are of vital interest from a musical standpoint. The Saint-Saëns Quintet Club is the only organization of its kind in this city which pretends to keep up a definite organization, now that the Brahms Quintet is only a delightful memory, and it is to be hoped that the members of the Saint-Saëns Quintet appreciate their situation and also the responsibility that devolves upon them to uphold the standards of chamber music. The Saint-Saëns Club is composed of E. H. Clark, first violin; Carol Shirly, second violin; Carl Angelotti, viola; Michael T. Eisoff, cello; and Will Garraway, piano, capable musicians all, who, if they appreciate the great opportunity they have for making a quintet of the first order, will know that the demands for perfect chamber music of the type in question are most rigorous and that only faithful and systematic rehearsal will accomplish the consummation devoutly to be wished.

The soloist for the evening was Katherine Shank, soprano, who sang to advantage the aria "Je Veux Vivre," from "Romeo and Juliet" of Gounod.

The artists who assisted the quintet are G. J. Wiedoeft, bass, and Herbert Wiedoeft, cornet.

OAKLAND HEARS AND ENJOYS LIGHT OPERA SEASON

"The Mikado" Has a Two Weeks' Run—Civic Bodies Urge Bay for Conservatory of Music—Local Music Notes

The light opera season at the Bishop Theatre, which started last Saturday evening with a lavish production of Gilbert and Sullivan's best known opera, "The Mikado," is drawing full houses. The cast of principals includes several local favorites, as Alice Elliott, Lucy van de Mark, Edith Benjamin, Rudolphine Radl, Reginald Travers, William S. Rainey and Hugh Metcalf. There is a very efficient chorus of forty and an augmented orchestra under the direction of Harry Wood Brown. Following the "Mikado," presentations of "Patience," "Pinafore," "Erminie," "The Chimes of Normandy," and other comic opera classics, most of which have not been heard in recent years, will be staged.

The opening week of the special season of comic opera, presenting "The Mikado," proved so popular that it is having its second week's run. A strong and very capable company with good voices has been got together under the general supervision of Reginald Travers. Harry Wood Brown is musical director. Neither pains nor expense has been spared to make the production, from a scenic and costuming standpoint, the finest the West has seen.

Shipyards' Bands Play at Liberty Hut

A program of music by the Hanlon Drydock and Shipbuilding Company's band was played at the Liberty Hut, City Hall Plaza, on Saturday evening, June 8, directed by Mario de Camara, organizer of the band. This was the first time the band has given a public concert. A local paper remarked: "Fifty musical shipbuilders gave proof that daily association with the roar of pneumatic riveters and the hubbub of a great shipyard has not in the least spoiled their sense of harmony." I am sure Hanlon's Band will soon take its place prominently among other longer established bands of the city. Next Saturday night the Band of the Alameda plant of the Bethlehem Shipbuilders' Corporation will give the Liberty Hut concert, from 8 to 9:15.

Civic Bodies Urge Bay for Conservatory of Music

In reference to the establishment of a National Conservatory of Music with its proposed four branches in different parts of the United States, I think I cannot do better than quote from an article in the Oakland Tribune of June 12. It runs, in part:

A movement to bring about concerted action by the chambers of commerce of the bay cities in behalf of the selection of the bay region for the establishment of the Pacific Coast department of the proposed National Conservatory of Music and Art was launched yesterday at a meeting of the committees from the Oakland Chamber of Commerce and the Music Teachers Association of Alameda County.

The Alameda County Music Teachers Association initiated the movement to have the bay cities get behind the conservatory after the provisions of the measure before Congress had been published by the Tribune. The Alameda county organization interested the San Francisco Music Teachers Association in the measure and asked their co-operation. Since then the San Francisco conservatory in San Francisco. It is felt by the Oakland and Berkeley leaders and members of the Alameda county association that it is of more importance that the bay cities shall be united in behalf of the creation of a conservatory than that one locality should urge its claims. Acting upon this view, an effort will be made to have sectional differences buried and to leave the selection of the site to the directors of the conservatory when they shall have been appointed.

Those who attended the conference yesterday were W. E. Chamberlain, of Berkeley, president of the Alameda County Music Teachers Association; Mrs. M. H. Nash and Gerard Taillander, members of the special committee from the Music Teachers' Association; Alexander Stewart, former leader of the Ala-

meda County Chorus, and J. J. Rosborough, representing the Oakland Chamber of Commerce.

Municipal Band Park Concert

The Oakland Municipal Band gave its regular Sunday afternoon concert in Lakeside Park, on June 9, under the direction of Paul Steindorff. Anita Heymans sang a couple of songs. As usual a large crowd assembled to hear the program.

Congregational Church Choir on Vacation

The large chorus choir of the First Congregational Church, which has a more than local reputation for excellent music, gave its last musical program before vacation, on June 9, under the direction of Eugene Blanchard. The special music for the evening service was selected from the best and favorite numbers of the year. In addition to these, the Athenian Male Quartet took part in the program, and Florence Briggs, cellist, gave a couple of solos. After the service, a pleasing ceremony was quietly performed in the robing room, Homer Henley, bass soloist, on behalf of the choir, presenting Mr. Blanchard with handsome leather bound copies of Brahms' "Requiem," which the choir renders annually, and Mendelssohn's "Elijah," the work that will be given in the autumn. These volumes were donated by the members of the choir as a token of esteem and in recognition of five years of inspiring and conscientious leadership. The church will be closed entirely for a month for extensive alterations and repairs.

Studio Recitals

Gertrude Livingston presented a group of her pupils in a piano recital at her attractive studio on June 3.

The closing recital of the season by Elizabeth Simpson's class was given on Saturday afternoon, June 1, the studio being filled with an interested and appreciative audience. A "junior recital" program preceded the regular program. An interesting demonstration of children's harmony was also given by Edith Doane.

Celebrating Flag Day

Oakland, Berkeley and Alameda celebrated Flag Day, June 14, with a deeper reverence than ever before, for this year the country is at war and it is sad at heart. The most important program was given at the Greek Theatre, when thousands assembled to hear patriotic speeches and to join in the community singing.

Dance Festival to Dedicate Lakeshore Highlands

The dedication of Lakeshore Highlands, a tract of 212 acres of beautiful residential parkland, took place on Sunday afternoon, June 16, under the auspices of the Oakland Chamber of Commerce and Oakland Real Estate Board. About four thousand people assembled in the natural amphitheatre to hear short addresses by Hon. H. C. Capwell, president of Oakland Chamber of Commerce, who predicted a tremendous future for Oakland, and Hon. Robert Newton Lynch, secretary of the San Francisco Chamber of Commerce. Joseph E. Caine, secretary of the Oakland Chamber of Commerce, was chairman. But there is no denying the fact that most people were chiefly attracted to the grounds on account of the outdoor Midsummer Dance Festival which was given by fifty or sixty diaphanously gowned sprites and dryads in an alluring series of sixteen ensemble and solo dance numbers suggesting the passage of the hours from dawn to dusk, entitled "A Day." This feature was produced by John Reber with dances under the direction of Anita Peters Wright. An efficient orchestra, conducted by Dexter Wright, played charming and suitable numbers from Grieg, Sinding, Mendelssohn, Bendix, Jones, Delibes, Richmond, Herbert, Kreisler, Ponchielli, Tobani and Schubert.

Americanization Program by Sons and Daughters of Washington

On Sunday, June 16, at Chabot Hall, a varied program was given by the above organization. The first president, H. C. Capwell, presided, and the newly elected officers were installed, the principal address being given by Judge Dunn. A dramatic reading by Chauncey Southern, actor, was a feature of the program. Musical numbers were interpreted by Mrs. E. Paul Miller, Clarence Castell, baritone, and Grace Thomson. Dorothy van Haltren accompanied the soloists. Community singing was led by Clarence Castell, with Angela Husted at the piano.

Double Bill at Park Sunday Concert

Being the anniversary of the Battle of Bunker Hill and the centenary of the birth of Charles Gounod, the Municipal Band, under the direction of Paul Steindorff, gave a very fine program last Sunday, which was largely made up of "request" numbers, including the following favorites: Humoresque, Dvorak; "Anvil Polka," Parlow; "A Musician Asleep in the Forest," Hermann; second Hungarian rhapsody, Liszt; overture, "Mirella," Gounod; "Gems from Sari," Kallman. Herbert Wolff sang some popular song numbers.

The Elks Celebrate

On Saturday evening, June 15, the Elks' celebration of the birth of the American flag took place in the Municipal Opera House, the program opening with selections by the Elks' Band, uniformed in white. The Allied flags were raised by boy scouts and Allied national airs played. Vocal selections followed by the Athenian Male Quartet and ritualistic exercises, one being the building of the Liberty Bell in flowers, directed by the officers of the lodge. Patriotic tableaux were a feature. Lucy van de Mark sang "Columbia" and "America" very effectively.

Local Compositions in Band Program

Included in the program of June 9 by the Municipal Band were two compositions by musicians of the east bay cities. March, "Allied Nations," was composed by W. R. Douglass, instructor in the Oakland High, Vocational High and Technical Evening Schools. It had its first hearing under Paul Steindorff's baton and was well received. The other number by a local composer was also a march, entitled "The Corporal's Call," by Mrs. Gerke, of Berkeley, and this, too, was well liked.

HOW BOSTON GREW MUSICALLY

"How did it happen that Boston became a music center? I am living in a small interior town and my music loving townspeople and myself are wondering whether we can undertake any organized steps in order to make our city more musical and to bring it some day to approximately the same high position that Boston holds today in the tonal art."

So many conditions entered into the development of Boston as a music center, a history of the city from early days would have to be written really to explain the result obtained. For many years it was a tradition that Boston led America in every department of art, the proximity of Harvard College in the suburb of Cambridge helping to sustain that tradition and belief. True it is that there was a good foundation for this claim. Up to twenty or twenty-five years ago, a large majority of the literary men of the country were residing in Boston, with many musicians who were known as leaders in their profession. Many musical organizations also had their home in that city. Some of these still exist, while others have passed away with the advance of time; but all of them were influences in the musical life, each one helping to place Boston in the front rank.

The department of music at Harvard College had, as one result, the founding of the Harvard Musical Association between eighty and ninety years ago. This association has its own club house in the West End of Boston, with a large membership, and while, perhaps, not as flourishing today as it was formerly, is still a factor in musical life. In the early days, when Boston was comparatively a small community, before the enormous number of suburbs existed, with easy access to the city by tram or train, everybody knew everybody else. It was the duty of all to appear musical and interested in literature, whether they were or not, and to be able to talk about these subjects, no matter how little they knew of them. To show the feeling of superiority that the Boston residents felt over the rest of America, it is not so many years ago that they could be brought to acknowledge or believe that New Yorkers could speak or understand French, so convinced were they of the lack of education outside their own special city.

But it is true that Boston was the first in many departments of music and has been a great educational power. Beginning with the first "Singing School" in 1717, there was a "Singing Association" in 1793, which is the more remarkable as the Puritans were averse to music either vocal or instrumental, excepting for the singing of hymns and psalms. There were only three or four tunes in use, the singing discordant, nasal and unpleasant; a lively tune was considered sacrilegious. In 1711 Thomas Brattle imported an organ from England, the Puritans being violently opposed to it, feeling that "the devil had been brought into their midst." Mr. Brattle presented this organ to King's Chapel, and "it was gladly accepted." In 1756, this organ was sold to Newburyport, and eighty years later again sold to Portsmouth, N. H., where it is still used occasionally, "giving good results."

The first concert ever advertised in this country was in the Boston News Letter at the end of 1731. The advertisement read: "On Thursday the 30th of this instant December there will be performed a Concert of Music on sundry instruments at Mr. Pelham's great room, being the house of the late Doctor Noyes near the Sun Tavern." The tickets were five shillings (\$1.25) each. The concert began at six o'clock and no tickets were sold after five. A year later, two "Concerts of Musick" were given "at the Concert Room in Wing's Lane near the Town Dock," which would lead one to believe that as early as 1732 Boston had some sort of a concert hall. It was in 1732 that a concert was given in Charleston, that is a year later than the first one in Boston of which there is any record, while New York lagged on for another year, her first concert taking place in 1733.

In these early days it was not the custom to publish the programs, but the Massachusetts Gazette, January 2, 1786, published the full program of a charity concert that was to take place at King's Chapel. The concert began with the overture to the "Occasional Oratorio" by "the late celebrated Mr. Handel" and ended with an oratorio by "Mr. Bach." Perhaps it was this concert that caused a visiting Frenchman to write home that "music begins to make part of education."

The first Peace Jubilee that ever was organized took place in King's Chapel in 1812 to celebrate the end of the war. The choir of Park Street Church and others sang portions of the "Creation," "The Messiah" and other works appropriate to celebrate peace. It was from this that the Handel and Haydn Society was formed three years later, in 1815. Eight years later the society wrote to Beethoven offering him a commission to write an oratorio especially for its use. It is said that Beethoven considered the matter, but the oratorio was never written.

The first Liberty Song antedates the Peace Jubilee by over forty years, for it was in 1768 that the Boston Chronicle contained an advertisement of "The New and Favorite Liberty Song, 'In Freedom We're Born.'" Neatly engraved on copperplate the size of half a sheet of paper and to which has been added a Set of Notes adapted for the German Flute and Violin. Is just published and to be sold at the London Book store, King street, Boston. Price sixpence Lawful single, and four shillings Lawful the dozen."

In the meantime, orchestras and musical organizations were started, one of them by Gottlieb Graupner, an oboe player who settled in Boston in 1796; he formed the Philharmonic Society with his own orchestra. This society lasted until 1824. In 1800 there was a Boston Conservatory, and again in 1866 a Boston Conservatory of Music was established by Mr. Eichberg. A "Boston Academy of Music" that started in 1833 lasted for fourteen years. The year 1837 produced the "Musical Institute of Boston." There was a "Boston Orchestral Union," also a "Germania Orchestra," the last mentioned continuing in existence until 1887. It was with a Germania orchestra that Carl Zerkahn came to Boston in the early sixties of the last century. He had a great influence on the musical life of Boston, where he was the leader of the Mendelssohn Quintet. Later, he conducted the Worcester Festival and other organizations in the eastern part of Massachusetts. Another man who had a marked influence on music in Boston was John S. Dwight; he was the dominant spirit of the Harvard Musical Association, and published a "Journal of

Music" from 1852 to 1881. There were several music journals published in Boston late in the eighteenth century, which led some one to say "Music must be discussed in Boston even when there was least to provoke remark."

The first Boston composer was William Billings (1746-1800). He was a tanner by trade and chalked out his compositions on pieces of leather. He founded the Stoughton Musical Association, which is still in a flourishing condition.

Another contributing cause in making Boston a music center was the founding of a large Conservatory of Music in 1867. Students flocked to this conservatory from all over the United States, which gave Boston a still larger place on the map of music.

You will see how much Boston accomplished for the cause of music, and has done for over 200 years from the time of the first "Singing School" to the present time; the growth was slow, but continuous, always helped by the devotion and public spirit of one or more musical enthusiasts who believed their city the seat of all learning and the pioneer of all arts.

Then came the time when Colonel Higginson went abroad for a number of years, becoming thoroughly imbued with the spirit of music and, upon his return, seeing the need of another step being taken in advance for the glory of Boston and the education and benefit of its citizens. It was not accomplished at once, even by such an enthusiast as Henry L. Higginson, but gradually circumstances were overcome, and the Boston Symphony Orchestra was an accomplished fact. The first concert was given October 22, 1881, the season tickets being at the low price of \$5. It was the orchestra that made Boston the real music center. It was the only one of the kind, and it was Boston's.

At the present time can it be said that Boston still remains the great music center of the past? Was not her greatest height reached some years since? Are there not other cities more modernly progressive at the present time? Leading musicians have removed to New York, along with the literary men, while there seem few coming out of her midst to take the place of those gone before.

"Custer Soldiers Hear Great Contralto Sing 'Long, Long Trail' with Splendid Effect"

Under the above heading, Trench and Camp, a weekly paper published by the men of Camp Custer, Battle Creek, Mich., tells enthusiastically of Margaret Matzenauer's recital there, as follows:

More than 2,000 soldiers listened with enthusiastic appreciation to the recital given by Margaret Matzenauer, of the Metropolitan Opera Company. Mme. Matzenauer was accompanied by Frank La Forge, and the work of both of these splendid artists provided one of the most enjoyable musical programs ever offered in camp.

Mme. Matzenauer offered her program in a very informal manner. She sang practically no classical music in the generally accepted use of that term. "My Laddie" and "Supplication" were two of the best received of her more serious numbers. The latter was written for her just recently by Mr. La Forge. She also sang "Keep the Home Fires Burning" and "There's a Long, Long Trail" and requested that her audience join in the choruses. The climax to her program was Oley Speaks dramatic and patriotic song ballad, "When the Boys Come Home" and Mme. Matzenauer sang this with telling effect. The applause of her audience compelled her to repeat the entire number. She closed with the "Marseillaise" and "The Star Spangled Banner."

Mr. La Forge delighted the soldiers with four piano selections. Besides being one of the really great piano artists, Mr. La Forge has a very pleasing personality, both on and off the stage. His work as accompanist for Mme. Matzenauer added immeasurably to the presentation of the evening's program.

Both Mme. Matzenauer and Mr. La Forge spent the afternoon visiting points of interest around the camp. Although she has sung in other camps, Mme. Matzenauer has not had an opportunity at any previous occasion to do any sightseeing. The party had dinner at the officers' mess, at Division Headquarters, and during the afternoon they visited the rifle and artillery ranges, drill fields and a few of the barracks.



INEZ NILSON (LEFT) AND MR. AND MRS. YEATMAN GRIFFITH.

Inez Nilson, pupil of the Yeatman Griffith's studio, leaves this month with the Margaret Mayo Unit, the first to be sent overseas from the United States to entertain the boys in France. The unit was organized by E. H. Sothorn and Winthrop Ames. Miss Nilson is the leading lady and prima donna of the company.

Mana Zucca's Song Popular

Pierre Remington, a well known basso, has been singing Mana Zucca's song, "If Flowers Could Speak," with great success. This week he sang the composition at two concerts—June 20, at Federation Hall, and June 23, at the Globe Concert—both in New York. The song has been sung over one hundred times this month, and invariably it has proved a favorite.

Announcement Extraordinary

FRANZ X. ARENS, Principal of
The Arens Vocal Studio

Will conduct his Third Annual Course, including Voice Culture and Concert, Oratorio and Opera Repertoire, at the Calbreath Studios,

PORTLAND, OREGON

from

September 2-30, 1918

For particulars apply to F. X. Arens, Hood River, Ore., Route 2, until August 25. Thereafter to Miss Helen Calbreath, 860 Belmont Street, Portland, Ore.

Judging by crowded conditions at former Courses, early reservations are indicated.

NICHOLAS GARAGUSI

AMERICAN VIOLINIST

Address: EMIL REICH
1 West 34th St., New York City

FLORENCE NELSON

LYRIC SOPRANO

Extensive Program in Costumes in Russian, French, Italian and Old English Folk Songs.
Personal Address: 268 W. 84th St., New York
Phone: 3820 Schuyler

CHARLES W. CLARK

"MASTER OF THE SONG WORLD"

Address: J. C. BAKER
800 N. Clark Street Chicago

Glarinda B. Smith

SOPRANO

Personal Representative:
Julian Pollak, 47 West 42d St., New York

NEVADA VAN der VEER

Mezzo Contralto

REED MILLER

Tenor

ORATORIO, CONCERTS, RECITALS

Individually and Jointly

Management, HAENSEL & JONES, Aeolian Hall, New York

Mr. and Mrs. THOMAS JAMES KELLY

in IRISH MELOLOGUES

"ERINIANA" and "SHAMROCKS"

Address care of CINCINNATI CONSERVATORY OF MUSIC

a few dates only

Cincinnati, Ohio

JOSEPH

BONNET

The Great French Organ Virtuoso

IN AMERICA
ENTIRE SEASON
1918-19

Management: The Bonnet Organ Concerts
44 W. 12th St., N. Y.

LINCOLN, NEB., GIVES GALLI-CURCI THIRTY RECALLS

Soprano Commands Big Sympathy of American
Public—Home of Notables—University School
of Music Commencement—Minneapolis
Symphony Welcomed—Operatic Soci-
ety Organized—Sigma Alpha Iota
Events—Morning Musical
Review in Bach
Recital

Standard Chautauqua System Active—Matinee Musicale
Closes Season—Cotner School of Music Closes
Busy Season—Carrie B. Raymond's
Activities—Notes

Lincoln, Neb., June 14, 1918.

Mrs. H. J. Kirschstein, who brought John McCormack, Rudolph Ganz and Eddy Brown to Lincoln this winter, filled the "cup o' joy" to the limit when she managed the big Galli-Curci concert.

The long anticipated event was one of the most famous gatherings Lincoln has had in years. The vast audience, the rapt attention, and finally the appearance of the only Galli-Curci, served to make this a memorable affair. The keen judgment and far seeing eye of just one woman, Mrs. H. J. Kirschstein, made these concerts possible, and all credit is due her.

There is no need here to extol the wondrous beauty of the matchless voice of Galli-Curci, for indeed the whole world is finding out that a second Jenny Lind is with this generation. This correspondent was privileged a visit at the close of the concert, when several hundred admirers of the prima donna refused to leave the hall. The great singer was looking like a cameo come to life, and as she stood smiling above a huge bunch of American Beauties (a gift from the Sigma Alpha Iota Sorority), she nodded graciously when the question, "How does it feel to be the most famous singer before the world?" was asked her. She shrugged her shoulders, tossed her head to one side, and quite unabashed and not at all denying the accusation, said simply, "It feels good. I must say it feels fine." Then straightening up, till she actually seemed to grow taller, she characteristically added, "But it is not all in me; it is the big sympathy of the American public."

Mme. Galli-Curci had thirty recalls in her appearance here, and was obliged to give a number of encores.

The assisting artists, Manuel Berenguer, flutist, and Homer Samuels, pianist, were unusually competent and added much to the concert. The program, as given, follows:

"Caro mio ben" (Giordani), "The Lass with the Delicate Air" (Arne), "Deh vieni e non tardar" (Mozart), "Una voce poco fa" (Rossini), "La Capinera" (with flute) (Benedict), "Sylvette" (Sindberg), "Papillon" (Fourdrain), "Crepuscule" (Massenet), "Bourbonnaise" (Auber); concerto in D (Chaminade), Mr. Berenguer; "Maman, dites-moi," "Nanette," "Les amours de Jean," bergerettes of the eighteenth century, arranged by Weckerlin; "Shadow Song" from "Dinorah" (with flute) (Meyerbeer).

Home of Notables

Lincoln, aside from being the capital city of Nebraska, the home of General Pershing and William Jennings Bryan, is the winter residence of thousands of students who have now scattered to their several homes, to the camps, or already have gone across.

The year has been an active one in musical circles, particularly in connection with war relief work.

University School of Music Commencement

The twenty-fourth annual commencement of the University School of Music was held in the University Temple Theatre, Thursday, June 13, before a large audience of musicians, music lovers, and many visitors who had particular interest in the talented class of 1918.

The exercises opened with the singing of "America," led by Vera Upton, followed by the invocation of Rev. J. H. Clemens, D. D. The music for the evening was furnished by members of the faculty. Marcel Roger de Bouzon, with Miss Stalder as accompanist, gave the following group: "Bergère Legère," bergerette of eighteenth century; "To Helen," G. P. Sonneck; "La Lettre d'Adieu," Kunz. In these he showed high artistic understanding, and it was a treat to hear him. Carl Steckelberg, violinist, with his talented wife for accompanist, played Wieniawski's "Airs Russe," which is indeed a test of a violinist's ability. He played with artistic finish and virtuoso effects.

The commencement address, "Music and the Government," by the Rev. S. Mills Hayes, L. H. D., rector of Holy Trinity Episcopal Church, was one of the greatest achievements of this ardent patriot and was a masterpiece of oratory, good sense and deep and concentrated thought. At the close C. O. Bruce, the president, in a few well chosen

words, addressed the class and gave out the diplomas. The members of the class represent the States of South Dakota, Kansas, Wyoming and Nebraska, and are as follows: Wilbur Chenoweth, Dora Dean Emerson, Cora Fincher, Eva Gibbons, Donna Gustin, Elda Lichty, Vera Linstrom, Miriam Little, Enger Robertson, Viva Shabata, Georgia Sheldon.

Minneapolis Symphony Orchestra Concert

One of the really great treats of this spring was the return to our city of the Minneapolis Symphony Orchestra, at the Auditorium, under the auspices of the University School of Music. Two large audiences greeted Conductor Oberhoffer and his men and an ovation was given them. The orchestra has made noticeable advancement under the faithful leadership of Mr. Oberhoffer, who seems always at one with his men. The good fellowship which exists in this organization is really a great asset, for it is a noteworthy fact that the audience soon catches the spirit of the aforesaid good fellowship and then there is perfect accord.

The soloists were greatly enjoyed, none more than van Vliet, the gifted cellist.

At both the matinee and the evening concert the applause was spontaneous and encores were graciously given. The programs were as follows:

Afternoon—"The Star Spangled Banner"; symphony No. 1, C major (Beethoven); aria, "Vulcan" (Gounod), Royal Dadman; suite, "Peer Gynt," No. 1, op. 46 (Grieg); aria, "Caro nome" from "Rigoletto" (Verdi), Idelle Patterson; theme and variations, "Le Desir," for violoncello and orchestra (Servais), Cornelius van Vliet; Spanish caprice (Rimsky-Korsakoff).

Evening—"The Star Spangled Banner"; symphony (Tchaikovsky); aria, "O Don Fatale" from "Don Carlos" (Verdi), Christine Schütz; tone poem, "Finlandia" (Sibelius); concerto for violin and

was by two S. A. I. girls, Cora Fincher, of Lead, S. D., graduate, with Lura Schuler Smith, assisted by Clara Kondele, student with Mr. Kirkpatrick. Miss Fincher plays the piano with dash and authority, particularly pleasing and characteristic. Miss Kondele, soprano, is a great favorite and shows much promise. She represented the local chapter last month at the annual convention at Cincinnati.

Morning Musical Review

An event, delightful socially and musically, was that at the home of Mrs. L. J. Dunn, when the Morning Musical Review and guests listened to a Bach recital by the members. The commodious home of Mrs. Dunn breathed sociability and was greatly enjoyed. The program was of exceptional interest, showing real study. Special mention should be made of the number by Louise Zumwinkle Watson, prelude and fugue in A minor, Bach-Liszt. This is too seldom heard here and rarely is it performed with such delicacy, taste, personality and temperament. After the program, a delicious luncheon was served by the hostesses, Mrs. Thomas Callanan and Mrs. Howard Enslow.

The program numbers were:

Paper, "Johann Sebastian Bach," Mrs. Luther Mumford; contralto solo, "Have Mercy, Lord, on Me" from the "Passion of St. Matthew," Mrs. E. A. Schloss; piano solo, prelude and fugue in A minor (Bach-Liszt), Louise Zumwinkle Watson; soprano solo, "Only Bleed, Tender Heart" from the "Passion of St. Matthew," Mrs. Fred Funke; violin solo, arioso (Bach), Mrs. August Molzer; contralto solo, "My Heart Ever Faithful" from the "Pentecost Cantata," Mrs. Howard Enslow.

The Standard Chautauqua of Lincoln

Through the medium of the Standard Chautauqua System, our talented young people, particularly those studying in Lincoln or vicinity, are given opportunities to put to the good their talents. Figures speak definitely. In 1913 the Standard booked forty-three towns; this year it has booked 352. It now operates in ten States. At its convention last week there were 150 in attendance, and much of the talent was heard in programs which were of the highest grade. Among the companies going from Lincoln are: The Allpress All Star Company, consisting of Mr. and Mrs. Thomas Allpress, Mildred Williams; the Liberty Maids, in the Standard circuit, touring seven western States and consisting of L. Vesperia Luce, Aurelia B. Luce, Genevieve Rose and Irene Barton; the Liberty Maids, on the Central Community system, touring New England States, consisting of E. Perle Eddy, Grace Morley, Iantha Leyda and Alice Kjelson; Harper Concert Company, Mr. and Mrs. E. Harper and Buda Beverly Orth; Ye Olde New England Choir, Mr. and Mrs. Homer Compton and company. The companies out now report fine crowds, and as the programs and lectures are largely of a patriotic nature, there is the greatest enthusiasm. E. M. Avery is the president and C. O. Bruce is treasurer.

Matinee Musicale

The Matinee Musicale closed its season with a meeting at the home of Mrs. E. J. Burkett, Monday, all active student and associate members being invited. It was a delightfully pleasant hour, and the program given by student members was charming.

Cotner School of Music

The Cotner School of Music has just finished a busy year, and pupils have returned to their homes to take charge of summer classes in piano, voice, violin, etc. Attractive programs have been given, the closing month of school, notable among them being junior piano recitals by Leona Wickham, Mildred Latta, Tillie Saathoff and Hazel Mitchell, and voice recitals by Leona Wickham and Madge Murphy. A large class in public school music received certificates and are in great demand. A splendid orchestra and glee club have given concerts of the highest standard. Cotner has supplied a lyceum course among her teachers all the season through Kansas and Nebraska. This school will profit financially by the Men and Millions movement, so actively being waged in the interest of the Christian church.

Carrie B. Raymond's Activities

In reviewing the year's work in musical circles, it is our pleasure to note the untiring energies of that master musician, Carrie B. Raymond. Whether it be in church circles, where she has been organist over a quarter of a century, or at the State University, where her chorus has put forth its best efforts and where delightful convocations have been held, or her activities in connection with the Matinee Musicale, everywhere the master hand and heart are uppermost.

Lincoln Music Notes

The summer school at the University School of Music begins June 17 and closes July 19, according to the handsome circulars issued by President Bruce. Special attractions are Sidney Silber, Osbourne McConathy, from the

DANIEL SULLIVAN

Teacher of Singing

43 EAST TWENTY-FIFTH STREET
NEW YORK

APPOINTMENTS BY LETTER ONLY

orchestra, No. 4 (Vieuxtemps), Richard Czerwonky; intermezzo from "Goyescas" (Granados); aria, "Cielo e Mar" from "La Gioconda"; Hungarian rhapsody, No. 2 (Liszt).

The Nebraska Operatic Society

The Nebraska Operatic Society was recently organized in the de Vilmar-Schaefer studios and takes the place of the Faust Club. The society gave a fine production of "Faust" in the Orpheum Theatre, before a splendidly appreciative audience.

With Mme. de Vilmar as Marguerite, and Walter Wheatley (who was specially engaged) as Faust, a fine, well drilled chorus, and Professor Schaefer as conductor, it was far from an amateur's offering. Mme. de Vilmar's magnificent voice, her remarkable dramatic ability and youthful appearance, combined to make it a great representation.

Sigma Alpha Iota

The Sigma Alpha Iota musical sorority has had a year filled with hard work and pleasant companionships. This year's class contained three S. A. I. girls, Mrs. Emerson, Cora Fincher and Vera Linstrom, three of the strongholds surely, and they are bound to make good.

Under the capable presidency of Dora Dean Emerson, this body of young people has formed a strong society in which each member has lived up to her pledges faithfully. The new president, Miss Pilcher, enters her year with the keenest approval of the girls and the best wishes of the retiring president.

The members greatly enjoyed an outing at the beautiful home of Dr. and Mrs. Emerson and later on, a social hour in the studio of Edith Lucille Robbins, admiring her many European curios.

The recital, given Wednesday, June 5, in Temple Theatre,

LEVITZKI

BALDWIN PIANO USED

THELMA GIVEN

Violinist

CAROLINA

LAZZARI

LEADING CONTRALTO

CHICAGO OPERA ASSOCIATION

Management: CHARLES L. WAGNER
D. F. McWeeney, Associate Manager
511 Fifth Avenue, New York

PIANIST

Management

DANIEL MAYER, 1446-8 Aeolian Hall, New York

Another Auer pupil who will make
her debut next Fall.

Management:

Metropolitan Musical Bureau
35 West 42nd Street, New York, N. Y.

Northwestern University, Evanston, Ill.; I. P. Giddings, of Minneapolis, besides a large teaching force. A valued addition to next year's faculty will be Thurlow Lieurance, who will be orchestral director and ensemble coach.

Notable in war relief work is Mrs. Kirschstein, who through her artist courses has given \$1,280 to the Y. W. C. A. war fund drive and the same amount to the Y. M. C. A., also the Knights of Columbus.

The marriage of Marguerite Woodruff to Lieut. W. O. Widener took place at Deming, N. M. The bride is a talented Lincoln girl and a member of the faculty of the University School of Music.

A delightful reception was given Mrs. Edward MacDowell, as she passed through the city in May, by the University School of Music. She was the guest of Hazel Kinsella while here.

Mrs. Stuart and Ann Stuart gave an informal reception in honor of Rudolph Ganz and Eddy Brown during their visit to Lincoln.

Mention must be made of the splendid program put on at the Rialto by Prof. Jean Schaefer and his symphony orchestra. The immense crowds there are largely attracted on account of the artistic programs.

The Bel Canto Club students, with Edith Lucille Robbins, gave their annual June recital at the Lincoln Hotel. It was a highly commendable musicale, as was the recital by Miss Firkins, a most talented young singer.

Konrad Kriedemann gave a piano recital, with his students, at David City, Thursday, at St. Luke's M. E. Church.

Clemens Movius, of Wesleyan Conservatory of Music, presented two students in a joint recital for graduation—Kathryn and Elizabeth Ralston—Tuesday evening.

Walter Wheatley is in New York City on a vacation, and looking up new music for his class for the coming season.

Community singing has received a fresh impetus through the efforts of H. O. Ferguson, supervisor of music in the public schools. He is eminently successful in putting the "sing" into these "sings."

Carl Beutel, the noted composer and pianist, is teaching in the summer school of Wesleyan, having also a downtown studio. He is an eminently successful musician.

E. E. B. L.

LOUISVILLE CONSERVATORY HOLDS GRADUATION EXERCISES

Capacity Audiences Hear Programs—Jubilate Chorus
Enjoyed—Recitals

Louisville, Ky., June 22, 1918.

On the evening of June 17, the Louisville Conservatory of Music held the first of its graduation exercises in the Y. W. C. A. Auditorium. Those participating were Edith Welburn, Lydia E. Peter, Hazel Bryan, Mabel Middlekauff, Argine Gossett, Daisy Ethel Grace, Lelia May Lewman, Dorcas Redding and Alberta Nichols. These were all piano graduates with the exception of Miss Gossett, who graduated from the department of dramatic art, and recited the "Garden Scene" from "If I Were King." On the 18th, the second entertainment was given by another group of graduates, consisting of Nanye Rudy Anderson, Margaret Rippey, Clara Mai Smith, Ann Lee Roberts, Rucie Miller, Julia Lyon, Ruby Redwitz, and Sophia Kabakoff. Miss Miller was graduated from the dramatic art and the remainder from the piano department. Both concerts were given before audiences that crowded the hall to its capacity.

The Jubilate Chorus Association, directed by E. J. Sherer, gave a concert in the auditorium of the Girls' High School, on the night of June 14, before a large audience. The choral numbers were "Panama Hymn," Mrs. H. H. A. Beach; "Bella Napoli," Boscovitz; "So Sad" (negro spiritual); "Daybreak," Eaton Fanning; "Hail to the Dance," from "Eugen Onegin"; "Marching," Trotere, and "Keep the Home Fires Burning," Novello. The soloists were Flora M. Bertelle, soprano; Marie Sieford, contralto; Leo Sandman, tenor, and Fred O. Neutzel, baritone. Others who sang solo parts in the concerted numbers were John H. Richard, Walter A. Sheer, C. C. Shomaker, Herbert Bohl, Henrietta Merklein, Mrs. George Good, Mrs. Sam McFarland and Anna Grober. Alyce Everin was the accompanist and also played Moszkowski's "Caprice Espagnol" and Mendelssohn's "Spinning Song."

Julia Levin was heard in recital on the 17th in the Y. M. H. A. Hall. She sang the Bach-Gounod "Ave Maria"; an Arditi waltz; "Le Miroir," Ferrari; "Du bist die Ruh," Schubert, and "Dost Thou Know the Land?" from "Mignon." Charles J. Letzler, who assisted her, played violin solos by Gluck, Ambrosio, Bach, Drigo and Wieniawski. Mrs. Harry Bloom was the accompanist. Miss Levin has a soprano voice of remarkable range and smoothness, and, with more care in her enunciation and more variety in expression, she will be a pleasing singer.

On Saturday afternoon, June 22, a song recital was given by Mrs. Harry Lee Williams, of Chicago, and Mrs. J. B. Speed, for the benefit of the Red Cross lunch room. Mrs. Williams was formerly one of Louisville's most valued singers and her voice is as beautiful as ever. She is a singer whose enthusiasm never wanes. Her program was varied, embracing numbers by Franke-Harling, Lieurance, Paladible, Ferrari, Fourdrain, Carpenter, McMillan, Homer, Chadbourne and Cadman. Mrs. Speed seldom appears in public, but when she does she is always the same artist as of yore. The recital was given in the home of Mrs. C. C. Bigelow.

K. W. D.

Illinois to Help French Musicians

In Chicago, the Illinois branch of the American Friends of Musicians in France is conducting a drive for funds and members. Mrs. Bert Leston Taylor, one of the vice-chairmen of the Illinois branch, and Mary Cameron, corresponding secretary, are doing the recruiting for members and others interested in the drive are Clyde M. Carr, president of the Orchestral Association of Chicago and chairman of the Illinois branch; Mrs. John J. Glessner, Frederick J. Wessels, Horace S. Oakley, Mrs. Emmons Blaine, Mrs. Mason Bross, John Alden Carpenter, Mrs.

Clyde M. Carr, Mrs. John Marshall Clark, Priscilla Carver, Mrs. Frank O. Compton, Charles H. Hamill, Philo A. Otis and Allen Spencer. Two dollars annually makes one an active member, and there are other forms of membership at \$5, \$25 and \$100.

Fay Foster's New Song a Success

Not since the world war began has a song sprung into such instantaneous success as Fay Foster's "The Americans Come." It has required no heralding, no introduction, no gradual growth, but, like Minerva, the offspring of Jupiter, who sprang from his head, full grown and completely armed, its birth and recognition were practically over night. Not yet two weeks on the market, it has received the following encomiums from such as David Bispham, Yvonne de Treville, Vernon Stiles, Arthur Middleton, Lotta Madden, Charlotte Lund, Mary Jordan and many others: "The song of the hour!" "Splendid!" "Magnificent!" "It tugs at the heartstrings!" "The greatest hit I have ever sung!" "It was a sensation!" "It's a winner!" "It got over big!" "It's the one war song that has the punch from beginning to end!" "Destined to be the most famous, popular and successful American song!" "Thrilled through and through!" "The Americans Come" and the "Marseillaise" are the two most inspiring songs of the times!" Records of this song are being made by four of the best known recording companies.

Pietro A. Yon Scores Another Success

Pietro A. Yon gave one of the finest organ recitals ever held in Brooklyn, Wednesday evening, June 19, on the new four manual organ at St. Mary's Episcopal Church. The church was crowded to capacity by an audience drawn mostly from the boroughs of Greater New York, among whom were many well known musicians.

The program was of a serious nature, and one calculated to exhibit the musicianship and technical resources of the performer. Mr. Yon possesses a prodigious technique, which leaves him unusual freedom for the interpretative side of organ playing. His phrasing, rhythm and clarity were delightful, and in pedal passages his facility and accuracy are astonishing.

Three new compositions had their first hearing on this occasion. The sonata prima by Pietro A. Yon, which is in three part writing throughout, is already conceded to be one of the most scholarly and beautiful examples of modern writing. His "Echo," just off the press, is both original and charming, the echo effect being produced by a double canon in unison. The third novelty, a pastorale, was written by Miss H. A. Joye, a pupil of Mr. Yon, and played by him from manuscript.

The feature of the recital was the extraordinary musicianship disclosed by Mr. Yon in his rendition of Bach's



THE BELLAMANNS AT CAMP JACKSON.

This snapshot was taken with members of the French Mission at Camp Jackson, Columbia, S. C. Reading from left to right the persons in the picture are Pierre Gautier, of Paris; H. H. Bellamann, pianist and head of the music department of Chicora College, Columbia, S. C.; Mrs. H. H. Bellamann and Mr. Jabouille, who was a lawyer in Paris prior to the war but who now is an artillery officer. Mrs. Bellamann has given about twenty-five concerts at Camp Jackson, and has become a great favorite with the soldiers. Both Mr. and Mrs. Bellamann volunteered for work in France this summer, but were debarred because Mrs. Bellamann has a brother who is an aviator at the front.

toccata, adagio and fugue in C major. In the interpretation of J. S. Bach's works Mr. Yon is unique, employing all the exuberant force and tenderness of his Italian temperament, without in any manner departing from the old classical tradition. De la Tombelle's first sonata and César Franck's "Piece Heroique" were rendered with that finish characteristic of Mr. Yon's art.

There were many requests for extra numbers, to only one of which Mr. Yon responded, playing his own popular "Christmas in Sicily."

GEORGE C. HUEY

Teacher of Piano

ADVANCED PUPILS ONLY

Studio: 305 Cameraphone Building
Pittsburgh, Pa.

J. O. MARTIN
AMERICAN PIANIST
F. Mgt. Julian Polak, 47 W. 42d St., New York City

Mr. Josef Martin, Pianist, charms his audience. He has unusual technique, variety of tonal color, much native feeling. He should make his mark.—Kriebel, New York Tribune.

He is an interesting Pianist.—Times, London, England.

CELESTINE CORNELISON

MEZZO SOPRANO
CONCERTS VOCAL INSTRUCTION
STUDIO 705 THE ARCADE
CLEVELAND OHIO

EDNA DE LIMA

LYRIC SOPRANO
Late of Covent Garden and Imperial Opera Vienna
Exclusive Management: HAENSEL & JONES, Aeolian Hall, N. Y.

MARION GREEN

BASSO CANTANTE
Exclusive Management:
GERTRUDE F. COWEN,
1451 Broadway - New York

ANNA CASE

LYRIC SOPRANO of the Metropolitan Opera Co.
Exclusive Management:
Metropolitan Musical Bureau, Aeolian Hall

VAN YORX

THEO. Tenor
OPEN THIS SUMMER
Studier 22 West 39th Street New York
Tel.: 3701 Greeley

EDWIN HUGHES

THE DISTINGUISHED AMERICAN PIANIST

Management: ANNIE FRIEDBERG,

1425 Broadway, New York

STEINWAY PIANO

WAGER SWAYNE Pianists Prepared for Public Appearances
STUDIO: 307 WEST 83rd STREET, NEW YORK
Teaches in Boston, Wednesdays, Steinert Hall

RIO SOPRANO
(Covenant Garden)

Address: Foreman Educational Record Co., 30 North Michigan Blvd., Chicago, Ill.

MARIE SUNDELIUS Soprano

With the Metropolitan Opera Co.
Exclusive Management:

GERTRUDE F. COWEN 1461 Broadway, New York

CECIL FANNING H. B. TURPIN

BARITONE ACCOMPANIST

AVAILABLE FOR RECITAL

Address: H. B. TURPIN, Dayton, Ohio

Yvonne de Treville

COLORATURA SOPRANO

Exclusive Management: ALMA VOEDTICH 25 W. 42nd Street, N. Y.
Personal Address: The Rockingham, 1744 Broadway, N. Y.

BETSY WYERS

PIANIST
CONCERTS - RECITALS - MUSICALES
Studio: 604 Bangor Building - Cleveland, O.

N. Y. COLLEGE OF MUSIC

126-130 East 58th Street (38th Year)

ALL BRANCHES OF MUSIC TAUGHT BY EMINENT INSTRUCTORS

Piano—Artists' Class August Fraemcke
Voice Carl Hein
Theory Rubin Goldmark
Public School Music Dr. Frank R. Rix
Violin Louis Wolf

CARL HEIN, AUGUST FRAEMCKE, Directors.
Catalog on Application.
SUMMER SESSION, JUNE 1 TO SEPTEMBER 1

CLEMENTINE DE VERE Prima Donna Soprano
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also: VOCAL TUITION.

ROMUALDO SAPIO Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theatres. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.

Address: 57 West 58th St., N. Y. City Phone: Plaza 9936

Jean de Reszke
58 Rue de la Faisanderie
Paris

LAMPERTI-VALDA

SCHOOL OF SINGING

61 AVENUE NIEL PARIS, FRANCE

Temporarily in New York, 11 West 51st Street
MME. GIULIA VALDA



VIVIAN GOSNELL
BARITONE

Whose recent success in the "Elijah" with the famous Salt Lake Tabernacle Choir

earned for him the following encomium in the Salt Lake City Tribune of April 6th, 1918:

"Vivian Gosnell, the big New York baritone, who was brought here expressly for the role of Elijah, proved himself to be a genuine artist, with remarkable power and beauty of voice and a broadly intelligent musical comprehension of his part."

AVAILABLE FOR

RECITAL, ORATORIO and FESTIVAL engagements during the 1918-19 season.

Tour now being booked by

M. H. HANSON - 437 Fifth Avenue, New York City

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Calgary, Canada.—Recitals have been given frequently by the primary, junior and intermediate students of the music department of Mount Royal College. A grand concert was given by the seniors in the Central Methodist Church on June 14, and those participating were Mae Studer, Thelma Wilfley, Romaine L. Fox, George H. Macbeth, Huberta R. McElhoes, Alice Turner, Evelyn Charman, Edith Knights, Violet Riddle, Harold Ramsbottom, W. Mooney, Mrs. M. V. Richardson, H. K. Mortimer, and Miss Rendall. There were also selections by the chorus. J. E. Hodgson is the director of music at the college, a well equipped musician from Europe. Dr. Hodgson has traveled as organist with the Sheffield Choir through the Central States, Canada, Australia, New Zealand and South Africa, and as deputy conductor to Dr. Coward. At that time, in 1911, he was organist of the Glasgow Choral Union and Scottish Orchestra, but the activities of these organizations have been suspended owing to war conditions.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Ft. Worth, Tex.—(See letter on another page.)

Harrisburg, Pa.—A benefit concert by the Musical Art Society for the nursery home on June 6, in Fahstock Hall, attracted a large audience. The affair aroused considerable enthusiasm, and started, it is believed by many, a new interest in choral singing. The choral tone of this society is full, round and sonorous. The tone is forward and always sustained, and the many fine effects in shading and color obtained brought forth sincere appreciation from the audience. The soloists were Sara Lerner, violinist, who played with fine effect the Wilhelmj arrangement of Schubert's "Ave Maria," and also with splendid technique and brilliancy a mazurka by Mlynarski; Margaret Vaughn, harpist, who offered the "March Militaire," by Hasselman, played with splendid artistry, and Mary Buttorff, soprano, who thoroughly delighted the audience with Gounod's "Ah! Je veux vivre" ("Romeo et Juliette"). Miss Buttorff's voice is flexible, lovely in quality, and her tones are produced with ease. She also appeared in a group of songs by American composers, revealing additional charming qualities of her art. About \$200 was turned over to the governing board of the nursery home.—The Phillips studio has been the scene of several recitals recently. On June 5 Flo Eshenower, lyric soprano, assisted by Harold Malsh, violinist, interested a capacity audience. Among other numbers, Miss Eshenower sang Ganz's "Love in a Cottage" and "The Angels Are Sleeping." On June 13, Katharine Dubbs, soprano, and John Fisher, tenor, gave an all-English program, and on June 20, Marie Jehlé, soprano; Louise Baer, mezzo-soprano, assisted by a trio comprising Harold Malsh, violin; Margaret Kennedy, cello, and Alda Kennedy, piano, presented a delightful program.—J. R. Horn, of Chambersburg, who has been studying voice at the Phillips studio for the past two years, has recently accepted the position of bass soloist at the Central Presbyterian Church, Chambersburg.—The Harrisburg Conservatory of Music held its annual commencement exercises in Fahstock Hall, on Tuesday evening, June 25. There were five graduates in piano.—Fred C. Hand is planning an extraordinary course for this city for the coming season.

Greentown, Ind.—The Kokomo Apollo Club, one of the most versatile of its kind in Indiana, rendered a varied program of much merit recently. Russell Wattles is the president, and with Mrs. C. H. Brown as the conductor, the organization has achieved notable success wherever it has performed. The personnel is as follows: Ernest L. Arthur, J. V. Weisman, Russell Wattles, Guy Abbott, William L. Gunnell, Floyd Butler, E. F. Myers, George Dunn, A. G. Moser and Ernest Taylor. The Apollo Quartet, composed of Arthur, Abbott, Wattles and Butler, rendered "Whispering Hope," by Hawthorne, and "Last Rose of Summer," by Geibel. They also gave several pleasing encores in response to the insistent demands of the large audience. Ethel Alexander was all that could be desired as an accompanist, displaying every essential requisite for her role. Mrs. Brown conducted with dignity and authority, and proved herself capable of bringing out the best in her splendid organization. The solo work of Wattles, Arthur, Weisman, Butler and Taylor was of a very high order, and pleased immensely. The arrangement of the program was excellent, for it seemed perfectly adapted to every class represented in the large assembly of earnest listeners. Every number was thoroughly enjoyed, and the entire community feels that the efforts of this organization have contributed much to the cause of good music through having created a keener appreciation and presented a higher standard by their art revelations.—The Research Club, of Greentown and vicinity, held its closing session of the year at the beautiful country residence of Simeon McQuiston on the afternoon of June 18. The State and district presidents about 100 members and guests from Chicago, Indianapolis and many nearby cities, were in attendance. A musical and literary program was given by Rachel Clarke, violinist, of Chicago; Dorothy Seegar, vocal pupil of Edward Clark, of Chicago, and Rev. J. H. Baird, a local reader. Mme. Clarke did excellent work with her violin, specializing for the occasion in the rendition of favorite Hungarian numbers. Miss Seegar carried most of the program, presenting song groups representing French, Russian, and American composers. She displayed much talent for one so young, and her renditions elicited the sincere praise of all present. She is endowed with a charming personality, and is the possessor of a voice of much power, range and flexibility. She will depart soon for Maine, where she will pursue her studies throughout the summer. Fern Shambaugh performed faultlessly as accompanist to the vocalist and violinist.

Indianapolis, Ind.—The first of a series of eight community sings, to be held during the summer under the direction of the Park Board, was held on June 21 at the State Fair Grounds. This is the first time an organized attempt at community singing has been made here, and it met with the hearty approval of the press and the public. So much impressed was the mayor that he spoke of it as an institution "come to stay." The sing was attended by over 8,000 people who participated in the singing of many patriotic and old time melodies, under the direction of Glenn Friermood.—Band concerts on Sunday afternoons at the various parks are being provided by the Park Board, of which J. H. Lowry is chairman.

Lancaster, Pa.—The annual festival of the William A. Wolf Institute of Pianoforte and Organ Playing was scheduled to take place on June 28. The program for the day's doings included a recital by the juvenile department and various grades at 10 a. m. At 2 p. m. there was to be a promenade on the lawn, and the Institute Historian was to reveal some interesting facts about the school, followed by the presentation of diplomas by Dr. Wolf. Diplomas are granted to those students who have proficiently completed their prescribed courses. Certificates of award and reward cards are also issued. At 3 p. m. the advanced students were to give a recital, and a two-piano concert was scheduled for 8 p. m. The Institute offers instruction for beginners and students in all grades of advancement in the art of piano and organ playing, the understanding of music, and in the art of teaching music. The summer term began on June 18, although students desiring to study at the school may enter the various classes at any time.

Lincoln, Neb.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—Little Evelyn Philpitts, of the Philpitts Music House, raised \$200 for the Red Cross when she appeared in full Red Cross costume just outside the door of the school with her basket in one hand and her "big dog" at her side.—Robert L. Zoll has been asked to organize community sings in Coconut Grove and in other suburbs. His work along this line has been very successful.—"Daddy, I Want to Go" is a very popular air in Miami for the reason that Lieutenant J. F. Dunn has sung the song in order to secure money to erect a gymnasium at the Key West Camp.—Mrs. L. B. Safford, president of the Florida Federation of Music Clubs, attended the preliminary hearing on the National Conservatory bill, held in Washington on June 17. The chairman of the Educational Committee of the House, William Sears, of Florida, thought that one of the proposed branch conservatories should be located in Florida, an opinion strongly shared by Mrs. Safford.—The musical programs for the entertainment of the enlisted men are meeting with approval at the Presbyterian Church at the evening services. On June 23, H. E. Kragh, of the Curtiss School, sang two solos which were appreciated. The choir director, Louis D. Gates, is making these meetings especially interesting by engaging the best talent possible.—Stanley Denzinger, the boy pianist and pupil of de Braga, gave an excellent recital in Palm Beach. During the absence of Mr. de Braga, Stanley is continuing his studies with Louise Jackson, an artist-pupil of the same teacher.—The children's department of the Miami Music Club met in Louise Jack-



KRANICH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS

Used and Endorsed by Musical
Artists Everywhere, Including
Elias Breeskin

son's studio, as the Woman's Club auditorium has been turned over to the enlisted men. The meeting was devoted mainly to the discussion of the forthcoming State and National Music Contest. Miss Jackson urged upon all those within the age limit to begin practice immediately, and emphasized the importance of making a great success of the first Florida Musical Festival. The event will take place in Gainesville, November 5 and 6. The remainder of the program was given by Mrs. Harold Major, of Ames, Iowa; Stanley Denzinger and Leslie Hudson, pupils of de Braga; Anna Mills and Helen Jackson. The last mentioned rendered Cadman's "Osiris." Marion Weeks played her own composition and was applauded heartily. Pansy Andrus, who has been studying with Stojowski, gave an interesting recital at the residence of Mrs. H. Pierre Branning for the benefit of the Red Cross. Her program included compositions by Beethoven, Chopin, Stojowski, Grainger and Debussy. Mrs. S. C. Wallace, Mrs. F. M. Hudson and Mr. and Mrs. Lansdell furnished appropriate songs, which assisted in celebrating the golden wedding anniversary of Dr. and Mrs. W. W. Faris, on June 21. Barcellos de Braga, Brazilian pianist, who has an attractive studio and whose excellent qualities as a teacher have been demonstrated here, played recently for a few of his friends in Washington, where he is spending his vacation. Among his hearers were Mrs. Isaac Pearson, president of the League of American Pen Women, and Dick Root.

Montreal, Canada.—A large audience at the Monument National gathered to celebrate the centenary of Gounod. Blanche Gauthier, soprano, made an excellent debut, possessing a voice of great purity and power. Her singing created a storm of applause. Jeanne Roberval was equally successful, and the male singers—Henri Prieur, Honore Vaillancourt and Ulysse Paquin—were all well received. A feature of the closing day of the Montreal C. and T. High School was the excellent singing of the students, under the baton of Henry Graves. The choruses were well rendered and much appreciated. Carolina Lazzari appeared at His Majesty's in support of the Loyola Convalescent Home. The audience was charmed with her rendering of such favorites as "Deep River" and "The Rosary." Mr. Seresta gave several Hoy's solos, which were much appreciated, and Mr. Ross was successful at the piano.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Richmond, Va.—(See letter on another page.)

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—An excellent program was given at "Y" Building 161. Kelly Field, June 6, by Bertha Berliner, soprano, and Elaine Tomson, contralto. An orchestra representing the ninth, tenth and eleventh detachments of June replacement draft and Mr. Prentice, of Kelly Field, bagpipe player, also contributed to the program. "There's a Long, Long Trail" (Zo Elliott) was sung by the men, led by Miss Berliner. At the dedication ceremonies of the new Community House, which has been erected by the War Service Board, five excellent programs were given by various clubs and organizations. The purpose of the Community House is to furnish a place of recreation for the men in the army. The dedication ceremonies began on Monday evening and ended on Friday. On Monday the San Antonio Municipal Band, William H. Smith, leader, furnished the program. Tuesday, the Tuesday Musical Club gave the program, with Mrs. Eli Hertzberg, the president, in charge. Mrs. Fred Jones, soprano, and Mrs. Jefferson Peeler, violinist, rendered solos, while Mrs. S. D. Barr, Mrs. W. H. Smith, Clifline Ney, Edna Schelb, Alice Simpson, and Bertha Berliner gave two ensemble numbers, and the Tuesday Musical Octet, Mrs. Edward Sachs, leader, gave two numbers. The Octet also played the accompaniments for the solo and ensemble work. On Wednesday the program was given by members of the San Antonio Musical Club. Those contributing were Ella Mackensen, pianist, who also acted as accompanist; Martha M. Baggett, soprano; Walter P. Romberg, violinist, and Edna Polhemus, soprano, each giving two numbers, with encores. The program closed with "There's a Long, Long Trail," sung by all present, and played by the Kelly Field Band. Thursday night the Mozart Society, Arthur Claassen, director, had charge of the program. The Mozart Society gave several numbers, assisted by the following soloists: Sergeant Frank Graham Budd, bass; Mrs. Arthur Claassen, mezzo-soprano; and Ruth Witmer, pianist. Flora Briggs was the accompanist. Friday night, the Parent-Teachers' Association arranged the program, under the supervision of Mrs. A. Zorkowsky. Among those participating were Hilda and Iola Briam and Eva Louise Bell, sopranos, and Ernest Thomas, violinist. The accompanists were Bessie Bell Andrews, Mrs. James Winslow and Mrs. Frederick Abbott. Military bands from the various camps also played each evening. All the programs were of unusual interest, and exceptionally well given. Different camps were guests on the various nights. On June 9, in Brackenridge Park, the Municipal Band, William H. Smith, leader, gave a concert, assisted by Mrs. Fred Cox, Madeline Saunders, Lillian Wagner and Eunice Durham as soloists. An excellent program was given, with the national songs of the Allies as the chief feature. Two artists, Eliza Gonzales, prima donna, and J. Galiano, baritone, of the National Theatre of Mexico, assisted by "Baby Garcia," as he is called, a youthful singer of ten years; Master Alto, an eight year old violinist, and Lita Olivarri, classical dancer, recently gave a program in one of the Y. M. C. A. buildings at Camp Travis, before an audience of nearly 2,000. Mrs. E. G. Olivarri and Mrs. J. Fernandez had charge of the program. An enjoyable Red Cross entertainment was given on June 9, at a mass meeting held at Camp Travis, Y. M. C. A. building No. 73. An interesting feature of the program was the chorus of fifty army nurses from the base hospital, wearing the Red Cross uniform. Mrs. Samuel L. Parks, contralto, contributed several numbers, accompanied by Louis Saynisch. Gertrude Saynisch, under the direction of the Army Y. M. C. A., had charge of a program at Camp Travis, June 10. Among those who participated were James Villanueva, Oscar and Phil Schuetze, Lucile Klaus, Ethel Hendricks, Metha Wolf, Betty Beal, Margaret Delfraisse, Pearl Coin, Verna

Raby, Mrs. James Villanueva and Mrs. Samuel L. Parks. Louis Saynisch was the accompanist. The program was repeated on June 14, at Camp Stanley. Cleveland Bohnet, pianist, a visitor in San Antonio, rendered several numbers which were greatly appreciated. More than 2,000 soldiers and civilians enjoyed the program given by the Tuesday Musical Club, on June 11, at the Community House. Among those who participated were Mme. V. Colombati d'Acugna, contralto; Bessie Guinn, cellist, and Edna Schelb, soprano. The accompanists were Mildred Gates, Mrs. Rouse, Mamie Guinn and Catherine Clarke. The program was in charge of Mrs. Eli Hertzberg, president of the club. The club will give similar affairs at regular intervals. Else Sternsdorff, pianist and teacher, gave a morning recital in her charming studio on June 12, before an audience consisting of her pupils and invited guests. These recitals are given with the intention of familiarizing residents with piano literature. Each number on the program was preceded by an analytical talk, making the selections doubly interesting. This was the first of a series which Miss Sternsdorff intends giving. Mrs. Wesley Peacock was in charge of a splendid program given at Camp Travis Y. M. C. A. building No. 73 on June 14. Among those taking part were I. O. Fuller, soprano; Fern F. Hirsch, pianist; Mrs. T. E. Mumme, soprano, and Miss Morris, who gave ukulele numbers. The Glee Club of the Y. W. C. A., Mamie Reynolds Denison, director, gave an excellent program at Kelly Field on June 17. The club gave four numbers, and Mrs. Robert Newnam, soprano; Sadie Feller, reader, and Sallie Simms, with ukulele selections, assisted. St. Patrick's War Savings Society gave a program in St. Patrick's Parish Hall, June 17. The Brooks Field Orchestra contributed several numbers. M. J. Jennings gave a group of Irish songs, Xavier Battaglia sang "There's a Long, Long Trail" (Zo Elliott), accompanied by Antoinette Battaglia, and there were also vocal solos by Elaine Thompson. The program closed with "The Star Spangled Banner." These programs are given to promote the sale of War Savings Stamps among the parishioners. Zelah Pate and Tomassine Hayes, of Dallas, Texas, during a visit in the city sang on a number of programs given at the military camps.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla.—Rogelio Rigau, cellist, and head of the Granados Conservatory in Ybor City, presented his pupils in an excellent program at J. P. Scott's music rooms. Jack Gunn played especially well, and the entire class showed careful training and played with good ensemble and temperament. Several of Mr. Rigau's own compositions were rendered. May Heimberger, from London, England, gave a piano recital at Pythian Castle Hall, giving several of her husband's compositions. Her program was a varied one, concluding with Liszt's rhapsodie No. 12. Helene Saxby's annual pupils' recital took place at Castle Hall, June 7. Mrs. Claude Park was in excellent voice and sang among other numbers "La Reine des Fauvettes" (Saxby), a composition which was heard recently at a concert given by the American Musical Optimists, of New York. The contrast between the tragic intensity of the Debussy "Lia" aria and the airy daintiness of the "Fauvette Queen" was very marked. Mrs. Floyd Miller sang, by special request, "The Radiance in Your Eyes," Novello; "The Magic of Your Eyes," Penn, and "The Magic of Your Voice," McDermid. These songs were well received and scored a success. Piano numbers were given in artistic style by Mrs. Earle Moore and Olga McIntire. The small chorus gave a good account of itself in numbers by Delibes, Saint-Saens, etc. The selections of Harry Goldstein, violin, and Frances Grasso, flute and voice, added materially to the interest of the program.

A Memory Unexpectedly Revived

Far from Poland as New York may be, the distance is not an impossible one, it seems. Mr. Rosenblatt recently told of meeting a man in New York who, after excitedly asking him if he were Cantor Josef Rosenblatt, proceeded to narrate for him an episode which took place in Cracow, Poland, when Mr. Rosenblatt was but ten years old. He was quite famous as a wonder child and a large crowd had turned out to hear him sing on a certain occasion. He stirred his hearers to such riotous enthusiasm that in the general melee some one picked up the little singer and carried him out to safety.

"And do you remember being carried on a man's shoulder through the crowd?" he was then asked. Receiving a convincing affirmative, his questioner exclaimed: "Well, I am that man!"

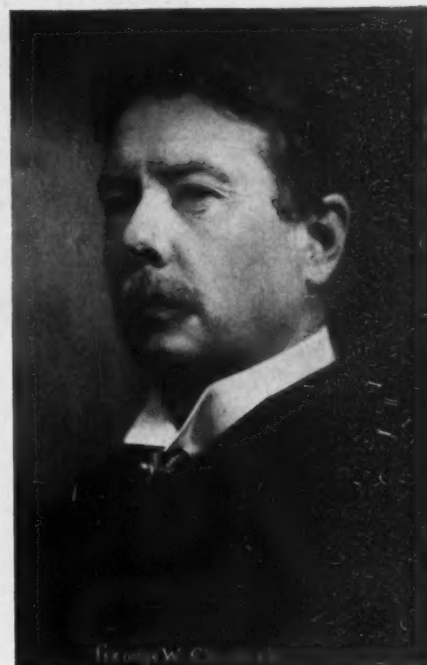
Miss Gardner Entertains Lucille Lawrence

Lucille Lawrence, soprano, formerly of the Metropolitan Opera Company, was entertained at a delightful dinner on June 15, at the Burnet House, Cincinnati, by her former teacher, Grace Gardner, of that city. Among those who attended the dinner in honor of Miss Lawrence were Mr. and Mrs. Tirindelli, Mr. and Mrs. Adolf Hahn, J. Herman Thumann and Mr. and Mrs. Maurice Joseph. Miss Lawrence at present is visiting her brother, Paul Jones, of Cincinnati, where she is winning a host of friends and admirers. Miss Lawrence has been donating her services to the Red Cross, and recently has given a number of concerts in the larger cities of Kentucky, her native State.

Dedicated to Gertrude Ross

George O'Connell, the Chicago tenor, has written a poem inscribed as follows: "Dedicated to Gertrude Ross, in sincere appreciation." The poem is entitled "The Song-maker," and is as follows:

You weave the threads of life's sweet harmonies
Into a tapestry of golden song.
You give the soul of melody sublime
To poet's verse, that makes its tone prolong.
How great that art!
How wondrous seems your pen!
That you can give creation to a thing,
That holds the very hearts and souls of men!



George W. Chadwick

Director of the New England Conservatory of Music; Eminent Composer and Conductor, writes of the

Mason & Hamlin PIANOS

Mason & Hamlin Co.

Gentlemen:

For some years I have observed the Mason & Hamlin Pianoforte. I believe you have now brought your pianos to a degree of excellence unsurpassed by any European or American instruments.

Their exquisite quality of tone and perfectly sympathetic action are a delight alike to the virtuoso and to the creative artist. I congratulate you on the splendid results of your long and untiring devotion to a real artistic ideal.

Sincerely yours,

(Signed) GEORGE W. CHADWICK.

MUSICAL COURIER READERS

On the National Conservatory

The Editor, Musical Courier:
TO BE OR NOT TO BE—

Will the National American Conservatory of Music consist mainly of foreign teachers, or will the faculty consist mostly of Americans?

THAT IS THE QUESTION.

The Educational Committee of Congress had a hearing on the subject of a National Conservatory of Music, and that day marked the beginning of what we hope will never see an end, our National Conservatory.

Before many of us were born, Walt Whitman said: "I hear America singing." The music of that singing is beginning to be heard, for America wakes to song and bids the people sing.

But in case this long hoped for, long fought for dream becomes a fact, who will constitute the faculty? Who will be the dean?

Will the dean be a foreigner, and be endowed with the power to enlist his faculty from teaching material toward which he is partial, and with whom he can formulate a musical curriculum, in harmony with foreign musical domination, and in keeping with foreign ambitious managers and music publishers?

Or will he be selected from among the best musicians in the United States—if possible American born; but not less than a naturalized citizen—being partial, as he should be, to organizing a faculty of American teachers, who, in harmony with him, will work for American art ideals, tempered by the ever growing desire for a national music art, fostered by all that is best in the art that can never be, really, other than universal.

Who will be the board of directors? Will they be men of musical experience, or just musically inclined laymen? It does not seem possible that a National Conservatory of Music could be assembled and moulded into a unified body unless those at the head of such an organization were musical educators of unlimited education and experience.

Perhaps there will be a musical director, and the dean will be subject to him. How would it work out if the former were a Frenchman and the latter an Italian and the faculty under these a mixture of many nations?

If the musical director or the dean is a Frenchman or an Italian, or they are both of the same nationality, would each not be partial to his own views, or would they not both be partial to the school of music to which they had a strong leaning or natural tendencies?

If the director and the dean are both American, is it not possible, even if the faculty were not heterogeneous but were homogeneous, that the general music course could be promulgated along lines in keeping with American musical art ideals without the institution coming under the influence of any one set, any pedantic standard? This seems logical, and more so if the faculty were all Americans, in the truest sense of the word. Then, and then only, could there be a perfect system worked out that would be nearest the ideals of each and every teacher—granted that they would be broad enough to think of America first in their musical art ambitions.

Of the various departments in a National Conservatory of Music, the department of singing is likely to suffer most, at least as far as music in the vernacular is concerned; because, even if the director and the dean are American, there are enough American vocal teachers who are partial to vocal music being sung in a foreign tongue to deter the possibilities of opera in English for another generation.

The violin department and the piano department may escape more or less and would under most conditions meet with a general standard both in opinion and scope, while the department of harmony, counterpoint, composition and orchestration might fall under the influence of the French or the Italian school—becoming one-sided. None of this could happen, or but little of it, if the director or the dean were American, because he would endeavor to maintain all that is best and in just proportion of what the world has to offer from the various nations that have progressed in art. He would be the most mindful of an evenly balanced course, in so far as that is possible, and season his musical menu with an American flavor. Then would be begun the American school.

It is possible that the voice department would suffer most, unless the head be an American, and that the vernacular would become

a joke, but not if the director was modern enough to supply what the American people have begun and will continue to demand. That the German influence will be little felt is certain, unless it would emanate from the old masters, for the Hun has made himself despised. As intelligent as the Germans are, and as much as they are to be commended for efficiency, they are still stupid enough to have been fooled by being ruled. They are to learn that, whereas a king rises to his position by right of birth, a president rises to his position by right of worth. This demand will continue and there are those who will support it heart and soul.

The department of singing and the department of composition constitute the most delicate of all subjects to be discussed, formulated and perfected; because they are the most important in the progress of the national American school of musical art. This is why we should demand an American at the head. Let the faculty be made up of an evenly balanced whole; the proportionate maximum, if it might be, Americans.

Because we have a right to ask questions, we in turn have a right to expect answers. And then, too, we have a habit in America of discussing things in the open—like a great family that assembles to come to an understanding.

The subjects on which these questions are asked are of intrinsic value and importance and are indispensable to the progress and the welfare of musical art in America.

CHARLES FREDERICK CARLSON.

A Record Letter

College Station, Tex.

The Editor, Musical Courier:

Not long ago I wrote to your editor-in-chief, asking him to tell us what he really thought about Galli-Curci. He replied in four columns with what he called his "credo" on the subject.

I give him a hundred and then some on his Galli-Curci credo. He came right up to the scratch and over on the three calls made on him as to the voice, singing and acting of that "delectable lady." My single regret is that I cannot in decency appeal to Mr. Liebling in many other issues as they arise, for printing paper is costly these days. He has his own appeals and dicta to present, and there are several thousand subscribers to serve and interest. But he is wrong to think that his credos are not news. To many of us who live off the highroads of music traffic, just such credos as the one on Galli-Curci are the needed things to correct or standardize the twisted perspective we get of things musical through the reviews of concerts and opera and the records.

Indeed, the records are our only hope. And yet they are very fallacious tests. Thus Mr. Liebling tells us Galli-Curci's voice is not a large one, yet the records give it a volume and power equal to any other woman's voice almost. Manifestly, the records themselves are the sources of our errors of judgment. Galli-Curci's voice is all silver, therefore the record producers can thrust her mouth right into the receivers without injuring the timbre of the voice in the records, and so produce the illusion of a very large voice. Caruso's voice is all golden, and these golden voices are not for the records, except at very safe distances. In every case where the producer disobeys this rule with Caruso the result is a thing of horror. If you like high comedy, get the "Lucia" sextet record in which Galli-Curci and Caruso sing together (or rather not together). I have seen crowds of people convulsed over the latter part of this record. Now I will be fair to Caruso, and blame it on the record producer for staging Caruso, and close the net, the net result is that of a bellowing bull breaking into Galli-Curci's china shop.

This whole business of the record seems neglected by Mr. Liebling and other musical experts, and by the artists, too. Here is the most tremendous formative influence for good and evil left to its own way without a word, scarcely, from any of the writers. Yet somebody, somewhere, is an authority on the subject. Find him, Mr. Liebling, and close him out. Let him give us a lead on the fallacies as well as the certainties, if there are any, of judgments of singers and instruments through the records.

Yours very truly,
SAMUEL E. ASBURY.

volunteers, which was said to be the best record for a half hour campaign since the beginning of the ten day drive.

A California Poetess

In the MUSICAL COURIER there appeared recently an announcement of a set of song poems by Janet Williams Dean. The reader is given some conception of their nature by a few lines selected at random. The first poem, "The Mother," opens as follows:

The pomegranate blossoms fall on my hair
As I look at the laughing sky,
Sweet is the April breath of the world,—
Bitter is my cry.

It is a short poem, only two verses. Longer is the poem that follows, "Her Dead Son," which opens:

Do not look, O mother mine
On the faces white and drawn
That stare unthinking to the sky
In the grey of an April dawn.

The following is from "England's Men":

Give ear! the world is sounding
With the feet of English men,
Far from the mountains tramping,
From rounded hill and glen.

Also of heroic mold is the poem entitled "The Women Buckle on the Warriors' Swords." The first lines are:

War, war, if it must be war!
Our men must go, it is their duty!
Though women's eyes are filled with tears
And the world walk sad through lonely years.

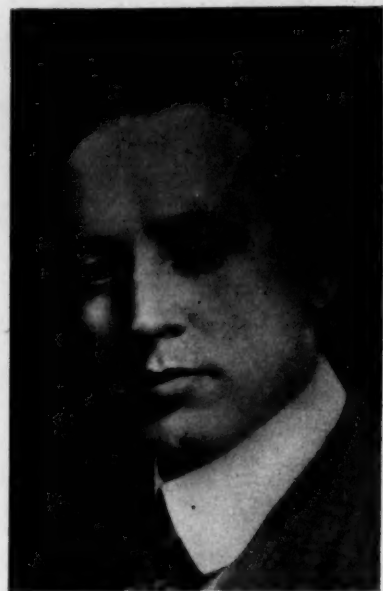
To some tastes one of the most beautiful of these truly beautiful poems is the one entitled "My Little Quiet Room." It opens:

What wakes me in the tranquil night,
So that I lie with eyes set wide?
The sobbing of children fills my ears,
Cries of the children borne on the tide.
Their little hands come clutching mine
As if the dark were helping them;
Little hands of children dead.

A Congress of Voices

One of the interesting features of the Aborn Opera Classes is the reaction of the students' voice to the dramatic work. It is a well established theory that bodily relaxation is necessary to beautiful tone. The pupils in these classes come from the studios of many distinguished voice teachers and many of them continue work with their singing teachers while coaching in the "school of experience." In the majority of these cases both voice teacher and student report a marked vocal improvement, due, no doubt, to the bodily action necessitated by the dramatic interpretation of a role. As beauty of tone is reinforced by dramatic color, an expert may compare the various "methods" which stand the pupils in good stead in this stimulating work.

Milton Aborn is known as an astute critic, and pupils count on profit from his hints as he supervises their progress. Listening with him to dramatic or musical ensembles, it is evident that a master hand has brought into vocal harmony these singers of varied experience. In an ensemble from "Aida" not long ago there was



EARL YEARSLEY, TENOR, IN "JOAN OF ARC."

Ridgway, Pa., heard "Joan of Arc" by Gaul on June 11, the work being sung by the Ridgway and DuBois Choral Unions, Lee Hess Barnes, conductor. A fourteen-piece orchestra assisted, and the principal tenor part was admirably sung by Earl Yearsley, the well known Pittsburgh singer. Other singers heard were Mrs. Lee Hess Barnes, soprano, and E. Shober, baritone. Mr. Yearsley was well received and his splendid singing—his voice is one of fine quality and range—was one of the big features of the evening.

representation from vocal studios of San Francisco, Chicago, Omaha and New York. Such an interchange of interest and stimulus is invaluable to the student. Even the pupil who has no ambition for a professional operatic career, having passed two or three roles here, reports a quickened imagination, a greater confidence before an audience, and a deeper understanding of emotional expression. All this is synonymous with ultimate vocal beauty.

Haven W. Lunn's Pedagogy

Haven W. Lunn, the well known pianist and pedagogue, of Holyoke, Mass., made an original departure in this city recently when he gave a series of six pupils' concerts at the local High School Auditorium. The programs covered a wide range of selections, embracing practically all the schools and styles in the literature of the piano, and expert accounts have it that the pupils showed an unusually high order of musical intelligence and technical equipment. Some of the pupils who played were Edna Pothier, Violet Weitz, Esther Maggi, Margaret Lancour, Ruth Glaeser, Cecile Rodier, Alice Benoit, Sarah Silvermann, Henry Baker, Claire Fitzgerald, Arthur Weissbach, Irene Beique, George Patrie, Helen Alferetta Parker, Marion Vinal, Stuart Randall, Eva Beaudoin, Aurore Lamagdelaine, Harold Grady, Stella Churchill, Alice Derome-Deroin, Audore Levrault, Marion Warner, Alma Marcotte, Irene Chyrron, Virginia Puliti and Alfred Lussier. Mr. Lunn has been extremely successful, and no one in his part of the country has a larger or more enthusiastic class of piano pupils.

Canteen Orchestra on Italian Front

Finding that twenty-five out of every hundred Italian soldiers stopping at the rolling canteens of the American Red Cross along the Italian front are able to play some instrument, Lieutenant McKey, in charge, has ordered a number of mandolins and guitars. From volunteers he has organized an orchestra to entertain the 2,000 to 2,500 men who daily enjoy bread, jam, hot coffee and cigarettes at this one canteen. The personnel of the orchestra changes as the men come and go to the front. The phonograph, which plays when the orchestra is not on duty, has proved so popular that it will be loaded on a mule and sent to outlying batteries along the mountainous Italian front.

Estelle Harris Praised

There must be something unusual about Estelle Harris, the soprano, for her "engaging personality" and her "radiant personality" are phrases constantly found in notices of her singing. The latest instance is in the New York Morning Telegraph, which speaks of her appearance in the metropolis, collaborating with Annie Louise David, the harpist, as follows:

Miss Harris, dark haired and stately, and with a most engaging personality, disclosed a rich and robust soprano voice of dramatic quality and range. They were well received, and in response to a pretty bunch of orchids handed Miss Harris, and a well deserved encore, she sang "Annie Laurie" in a manner to convince her hearers that her vocal gifts are unusual.

Johnson to Create Puccini Roles

The Canadian tenor, Edoardo di Giovanni (Edward Johnson), who has been singing in Italy for several years past, will have a role in the first production of two of the new Puccini operas at the Teatro Costanzi, Rome. The two works in which Johnson will sing—part of a trilogy of one act operas to be played together in one evening—are "Il Tabarro" and "Gianni Schicchi."



AMPARITO FARRAR,
American soprano.

recruiting in the final windup of the drive for nurses to go overseas for hospital work in France and Italy. It was the last day of the drive, and Miss Farrar and William Simmons, baritone, sang to a great and cheering mob.

Both Miss Farrar and Mr. Simmons sang to the accompaniment of the Marine Band. Miss Farrar started with "The Star Spangled Banner," which she was asked by several people in the crowd to repeat, and later sang several verses of "There's a Long, Long Trail," and Mr. Simmons sang the old favorite, "Over There."

At the conclusion of the entertainment and appeal, sixteen young ladies stepped up and pledged themselves as

BALDWIN

:: Cincinnati ::



STEGER
The Most Valuable Piano in the World



EMERSON

Established 1849

Boston

Bush & Lane

HOLLAND, MICH.

WING & SON, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

SWEET

1425 Broadway, New York
Met. Opera House Building

Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Duff, N. Y.; Geo. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeannette Fernandez, Edith Miller.
SPECIAL OPERATIC TRAINING (INCLUDING ACTING).

Clare Osborne Reed
ARTIST TEACHER—DIRECTOR.
COLUMBIA SCHOOL OF MUSIC
Advanced Interpretation for Artist-Students,
Teachers' Normal Training.

509 S. Wabash Avenue, Chicago

CH. LAGOURGUE
Conductor, Composer,
Concert-Clarinetist.
Director of
LAGOURGUE SCHOOL of SOLFEGE and HARMONY
616 Michigan Ave., Chicago. Send for particulars.

THE CHAUTAUQUA AND LYCEUM COACHING SCHOOL
ALFRED WILLIAMS, Director
Five Years Musical Director of Redpath Musical Bureau
510 Cable Bldg., 29 Jackson Blvd., Chicago

THE LISZT PIANO SCHOOL, Inc.
CLEVELAND, OHIO.

HERMANN O. C. KORTHEUER, Founder and Director
Complete corps of assistant Professors and Teachers. All grades from Kindergarten to the finished Piano Virtuoso and Artist.
Director's Office, 208 Vickers Building, 6523 Euclid Avenue.
Bell Phone, Rosedale 4821.

GRANBERRY PIANO SCHOOL
Summer Term for PIANISTS, TEACHERS, ACCOMPANISTS
The Faellen System, Carnegie Hall, New York

REINDAHL VIOLINS



Reindahl Strad Model, \$250

AND BOWS, VIOLAS
AND CELLOS

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonies, pure pianissimo tones, distinct arpeggios, distinct in shake, trill and staccato, and which quickly responsive to bow-pressure from real pianissimo to fortissimo. If you do not possess such a violin, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons, on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL, Menasha Drive, R. F. D., No. 3 Madison, Wisconsin
(Formerly Athenaeum Bldg., Chicago)

N. Y. School of Music and Arts

RALFE LEECH STERNER, Director
Central Park West, Cor. 95th St. Tel. 679 Riverside
Dormitory for out-of-town students

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

Provides Comprehensive Musical Education in All Branches. Endowed.
ADDRESS: SECRETARY - 120 CLAREMONT AVENUE, NEW YORK CITY

VICTOR HARRIS THE BEAUFORT

140 West 57th Street
Tel. 3053 Columbus

TEACHER OF SINGING IN ALL ITS BRANCHES

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Summer Session, June 24 to July 27

Catalog mailed free

John J. Hattstaedt, President. Karleton Hackett and Adolf Weidig, Associate Directors
KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music

DIRECTORS: CARL HEIN and AUGUST FRAEMCKE

Instruction in all branches of music from first beginning to highest perfection.
Thirty-eight of the best known and experienced professors.

Free advantage to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE.
TERMS \$10 UP PER QUARTER

SUMMER SESSION, SPECIAL RATES, JUNE 1 TO SEPTEMBER 1

The Indianapolis Conservatory of Music

Edgar M. Cawley, Director

Music, Dramatic Art, Dancing, Modern Languages, School of Opera. Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.

The Most Rapidly Growing School of Music in America

Catalogue and Circulars mailed on request. Pupils may enroll at any time.

940 MIDDLE DRIVE, WOODWARD PLACE

INDIANAPOLIS, IND.

Kansas City CONSERVATORY OF MUSIC

KANSAS CITY, MO.

ENDOWED and INCORPORATED

All Branches of Music, Dramatic Art, Languages, Dancing, Painting, etc.
Faculty of Forty Teachers, including Moses Boguslawski, Allen Hinckley, John Thompson and Francois Boucher.

Send for Catalog

JOHN A. COWAN, President

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.



51ST YEAR. CLARA BAUR, Foundress.
Conducted according to methods of most progressive European conservatories.

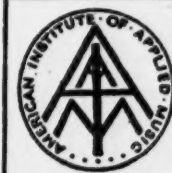
Elocution—MUSIC—Languages

Faculty of International Reputation.

Exceptional advantages for post graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.

Students may enter at any time.

Highland Avenue and Oak Street, Cincinnati, Ohio



THE AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

SUMMER SESSION, June 17th to July 26th

The Courses open to students during the session are VOCAL MUSIC, PIANOFORTE, VIOLIN, HARMONY, ORGAN

33rd Season, October 1st, 1918

Send for Circulars and Catalogue

JOHN B. CALVERT, D.D., President

KATE S. CHITTENDEN, Dean



Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World

ESTEY PIANO CO. New York City



THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue

KRANICH-&-BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

SOHMER & CO., 315 Fifth Ave., NEW YORK

& Autopiano

is known throughout America and Europe for its
artistic qualities as a Piano, and its durability and
excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

